INSIDE AREA

The Wizardry of New York's Hottest Club · By Jesse Kornbluth

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NEW YORK

Area owners (from left) Chris Goode, Shawn Hausman, Eric Goode, and Darius Azari.

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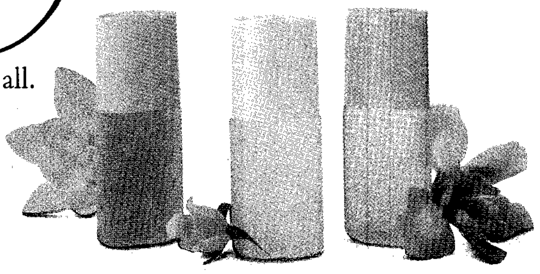

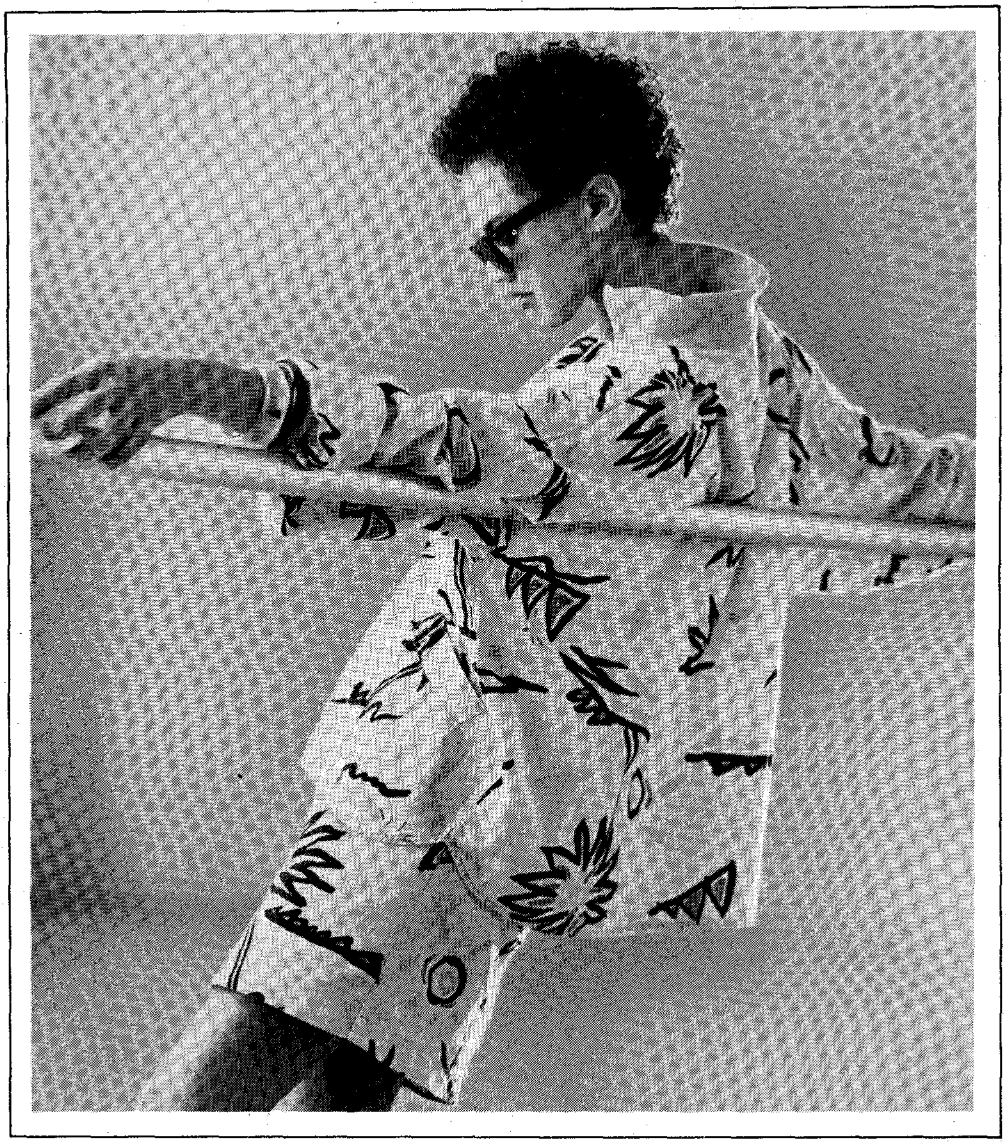

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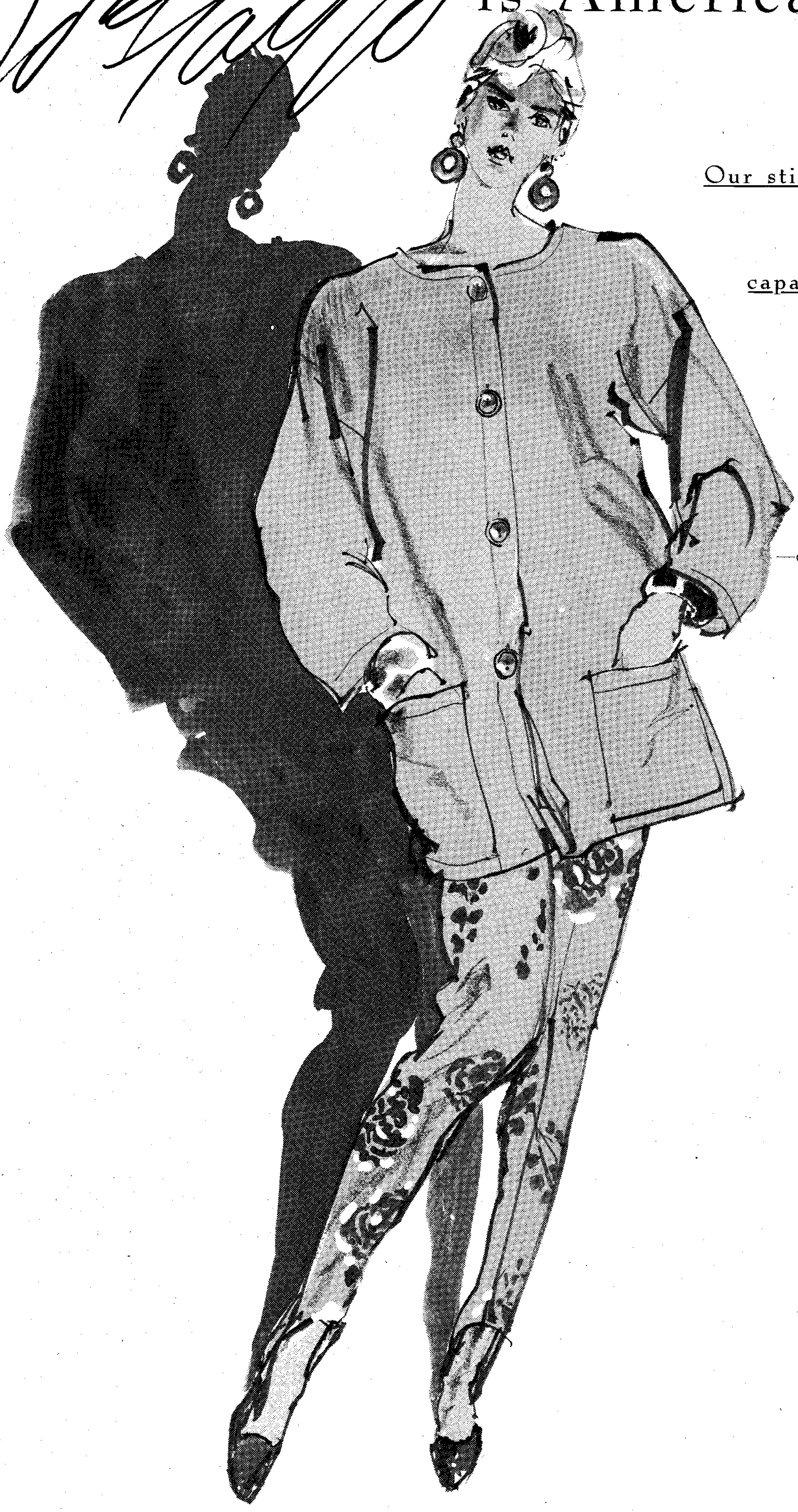

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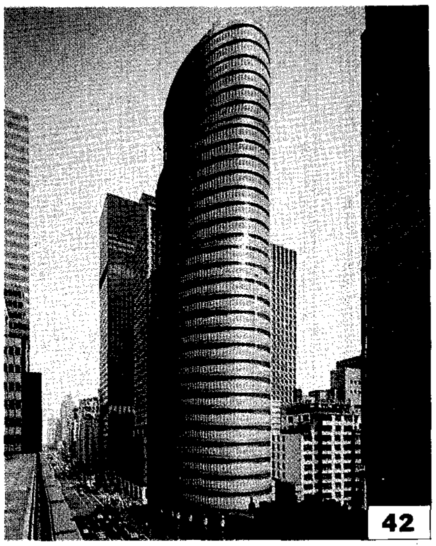

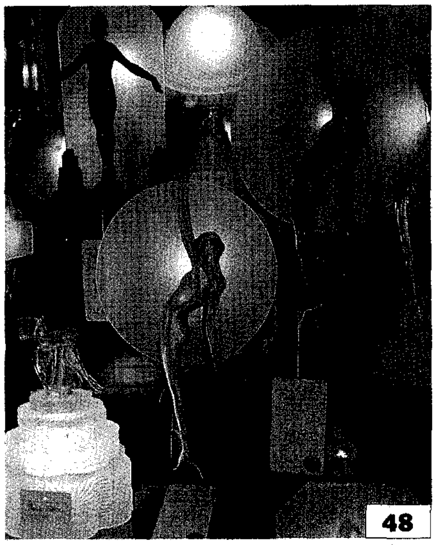

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Inside Area
By Jesse Kornbluth

Darius Azari, Shawn Hausman Chris Goode, and his brother Eric don't drink or take drugs, dance, listen to rock music, or even go out very much. What they do is own Area—the city's hottest nightclub. Every six weeks, the four men spend four days and as much as $60,000 changing the club's theme—tearing down the flaming cross or the giant box of Tide, and installing stalagmites or a putting green. Area takes in more than $3 million a year, and at 1 A. M. on the night a new theme is introduced, it's the place to be, for everyone but its four owners.

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By Carter Wiseman

All over the city, "distinctive" buildings are going up. At East 53rd Street, Gerald Hines is building an oval tower; at Sterling Plaza, a banal apartment house has been topped with a jazzy roof; and Park Tower Realty is already calling its new tower by Helmut Jahn an architectural masterpiece. But with all this emphasis on design, there doesn't seem to be much concern for quality. As the most prominent architects have become media stars, their names on buildings have become important selling points. And increasingly, the criterion for high design is not how a building will look on the street—but how it will look on the four-color page.

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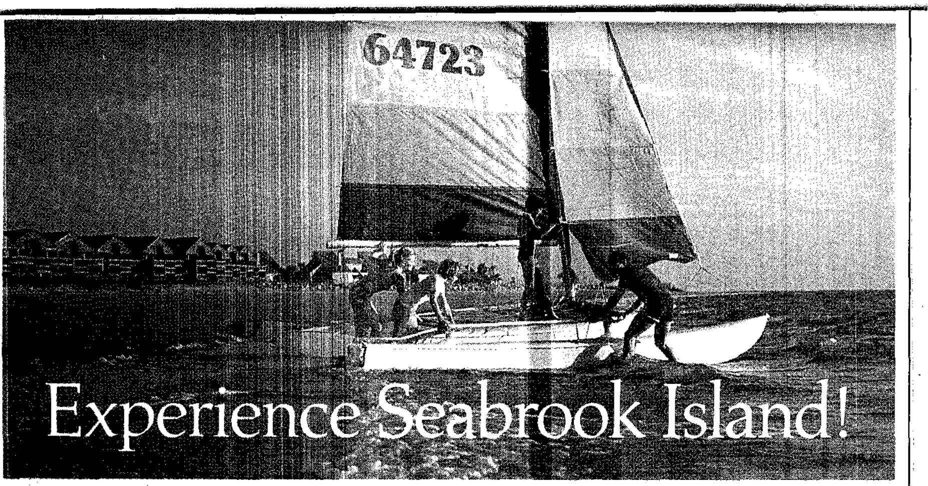

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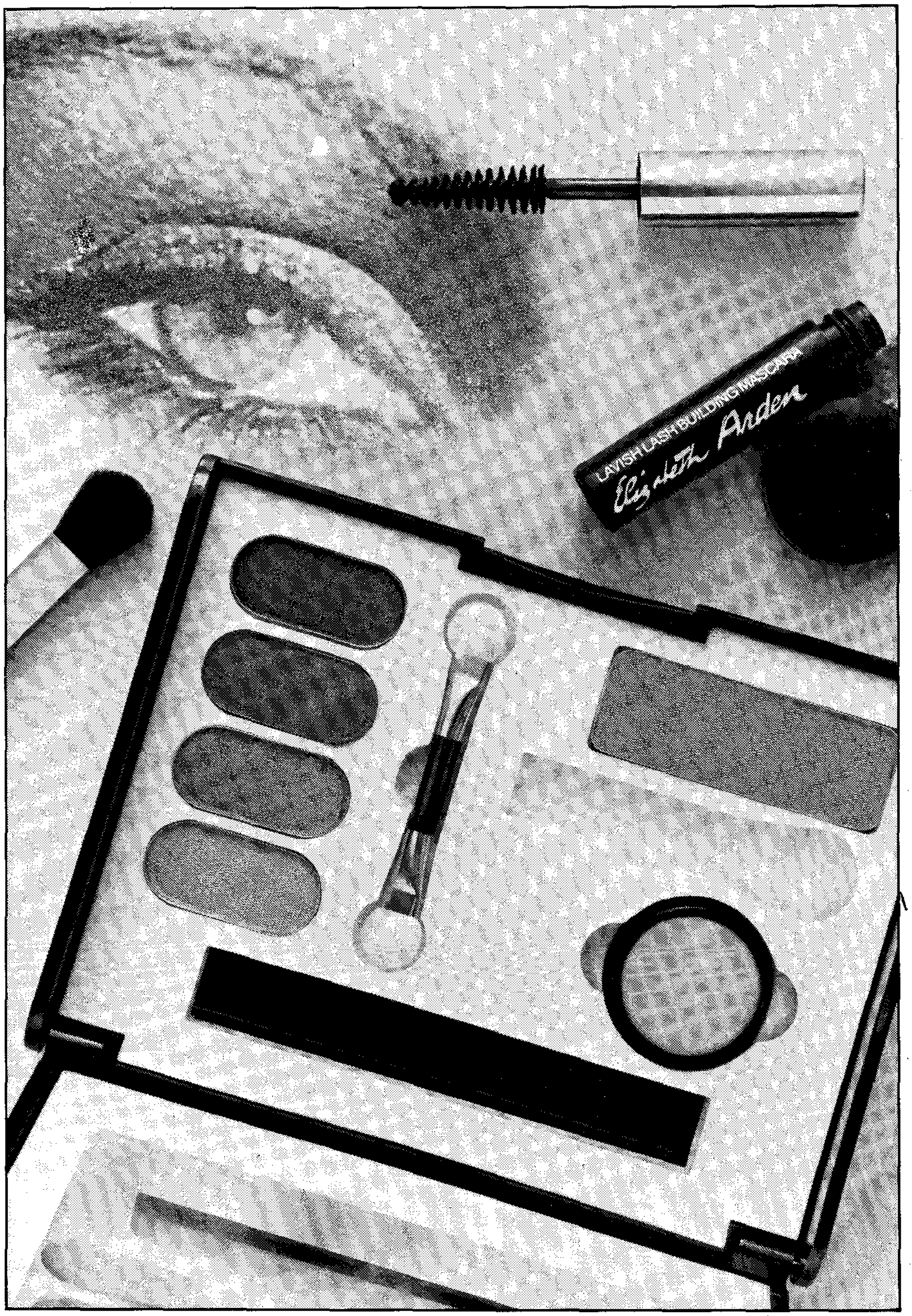

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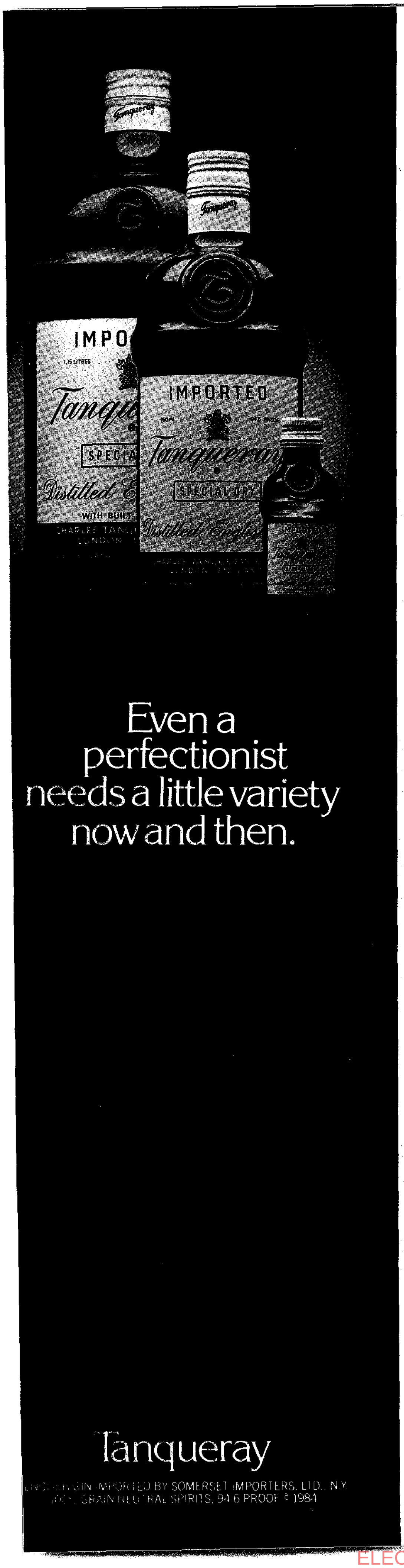

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LETTERS

Foreign Correspondents

EDWIN DIAMOND'S DESCRIPTION OF THE dilemma the news magazines found themselves in while covering the Vietnam War ["Media: *Time* After Sharon," February 11] is an unusually careless bit of reporting.

By no means, as he suggests, was the problem that the editors of *Time* and *Newsweek* faced in their Vietnam reporting during the mid-sixties that of indigenous personnel, i.e., French nationals who, in return for the excellence of their sources, planted pro-French stories. Nor were the reporters for the magazines, as he suggests, "often" French, or, in his phrase, "carrying official [French] water." In particular, his suggestion is unfair to the memory of the late François Sully, the *one* Frenchman working in any kind of important capacity for a news magazine. Sully covered the war for *Newsweek* for many years and was killed while reporting it. His reporting was for many years subject to the most insidious kind of assault on the part of the Saigon Embassy on the theory that because he was French he wanted the Americans to lose. It would be hard to imagine a journalist who took so many risks and was rewarded in turn by so much slander. In truth, his reporting was quite similar to that of his American colleagues and reflected his pessimism about the condition of the war, not the bias of a passport. His reporting and his humanity were of the highest order; they should not have been questioned then nor slighted now.

At the same time, Diamond is far too kind to the editors of the two magazines. By suggesting this was their problem (and the fact that they had competing files from Saigon and Washington), he lets the news magazines, particularly *Time*, off the hook for much of their performance during that war. The dilemma that the respective editors of the magazines faced was not one of filtering the pro-French bias out of the Saigon files. Rather, it was that of dealing with files that were systematically more pessimistic than was the official version of the war, that went against the assumptions of many of the New York editors themselves, and that made the Johnson administration extremely unhappy. Faced with these pessimistic files, the editors constantly diluted them by clearing them with their Washington bureaus (as they would not have done, for instance, with comparable field reporting in their civil-rights coverage). In Washington, their most senior people with ultimate access to the Johnson administration were, probably without realizing it, "carrying official water," albeit American, not French water. *Newsweek*, to its credit, performed better than *Time*, where the final product was well known as a professional scandal, a product designed to fit the bias of the editors rather than the realities of the story. At *Time*, they not only undercut pessimistic stories on the progress of the war but also killed vital factual stories that showed the president to be a liar.

Two examples will suffice. In early 1965, *Time*'s bureau chief Frank McCulloch learned that contrary to what Johnson was saying line marine combat units were on their way to Vietnam. The story was so sensitive that McCulloch had to smuggle it out of Saigon; it was taken by *Time*'s top Washington people to Lyndon Johnson, who immediately denied it. Johnson, of course, lied, and a few weeks later, the marines *did* land at Da Nang. Did *Time* learn from that? Not on your life. In the fall of 1965, with some 200,000 Americans in the country, McCulloch learned that the number was going to go up dramatically. This was going to be a very big war. Based on his connections there, he got an exceptional briefing from General Westmoreland's office, which showed that the *minimal* number of troops was going to be 500,000, and the figure might go as high as 635,000. That was, as they say, a very big story. Again the Washington bureau killed it, again the source was the "highest source in the land," i.e., Johnson. Unfortunately, McCulloch was right, and Johnson was not so much a source as a censor.

David Halberstam
Manhattan

Edwin Diamond replies: Yes, I did have Sully in mind when I wrote about "indigenous personnel." But I had other people in mind as well—support staff and news sources, ranging from office translators to scholarly sources such as the French analyst Bernard Fall, who also was killed while covering the war. Sully was a colleague of mine, and any slight to him is in the eye of beholder Halberstam, who "names names" as I did not; rather, I used Vietnam only as a specific example to illustrate the general.

Halberstam, however, persists in refighting the Vietnam War in mythic terms—godlike field correspondents versus craven Stateside editors. The reality was somewhat different. For example,

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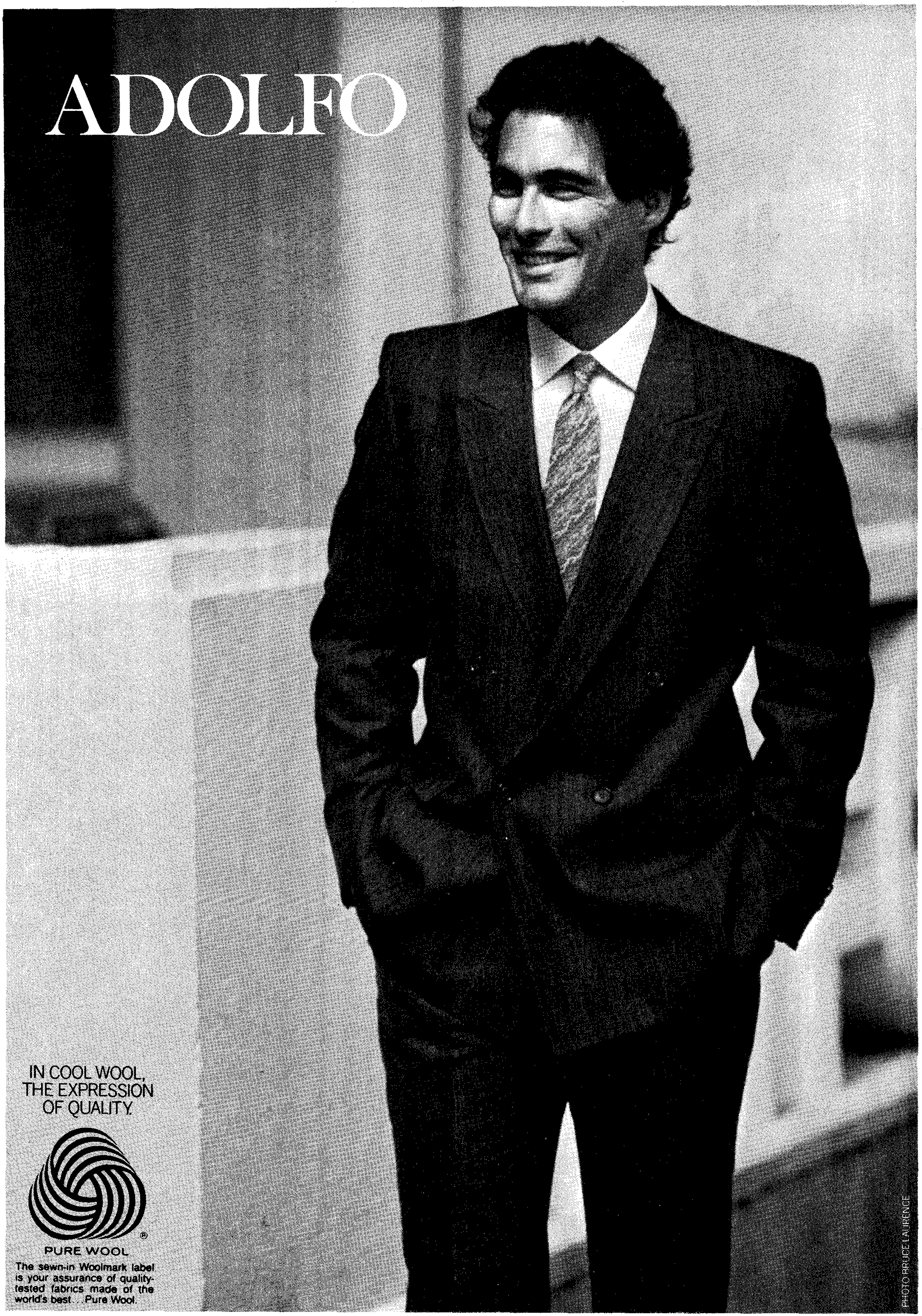
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Halberstam should know that early in the war a U.S. official complained to *Newsweek*'s editors about Sully's alleged links to French intelligence. Okay, a *Newsweek* executive told the official, produce the evidence today and we'll remove him tomorrow; otherwise get lost. The official was never heard from again. Unfortunately, the "double dipper" problem—journalists who work two sides of the street—hasn't gone away.

Go West

THE KING SOLOMON SHERATON IS IN West Jerusalem, not East as your piece indicated ["Intelligencer: Solomonic Decision on Ad," by Sharon Churcher, February 11]. It is a splendid hotel in a remarkable city that features, in addition to its antiquities, much more appealing weather than London, where I recently did battle at a Harrods sale.

Rosanne Skopp
Scotch Plains, N.J.

Crème-Maker

REGARDING LE CIRQUE'S CRÈME BRÛLÉE ["Fast Track: Crème de la Crème," by Sharon Churcher, February 11]: Chez Paul You-Know-Which, Chez Pauline, Chez les Boyer, and Le Rendez-Vous. But what about Chez Strauss? Stop teasing. Let's have the recipe.

C. Strauss
Croton-on-Hudson, N.Y.

Editor's note: Crème brûlée Didier, courtesy of Le Cirque. Ingredients: *1 quart heavy cream; 1 whole vanilla bean; pinch of salt; 7 ounces granulated sugar; 8 egg yolks; 4 ounces brown sugar.* Warm up heavy cream, then add vanilla bean and salt. In a bowl, mix granulated sugar and egg yolks. Pour in heavy cream, and mix well. Strain the mixture into a mold. Cook in a bain-marie for 30 minutes at 300 degrees. Let cool for 30 minutes. Sieve brown sugar over top of mixture. Glaze under salamander for 12 seconds.

Stone Gone

IN YOUR RECENT PROFILE OF *Rolling Stone* editor Jann Wenner ["Wenner in Wonderland," February 25], David Blum inferred that I longed to return to Wenner's fold. Untrue. I resigned as a senior editor in 1981 after writing over twenty cover stories for *Rolling Stone*. Since that time, I have written a number of books, including the critically acclaimed best-seller *Catch a Fire: The Life of Bob Marley*, as well as numerous articles for *The New York Times Magazine* and other publications. As I have repeatedly stated in print, I can envision no circumstances under which I would consider rejoining *Rolling Stone*. It was a unique five years in my life, now long behind me.

Timothy White
Manhattan

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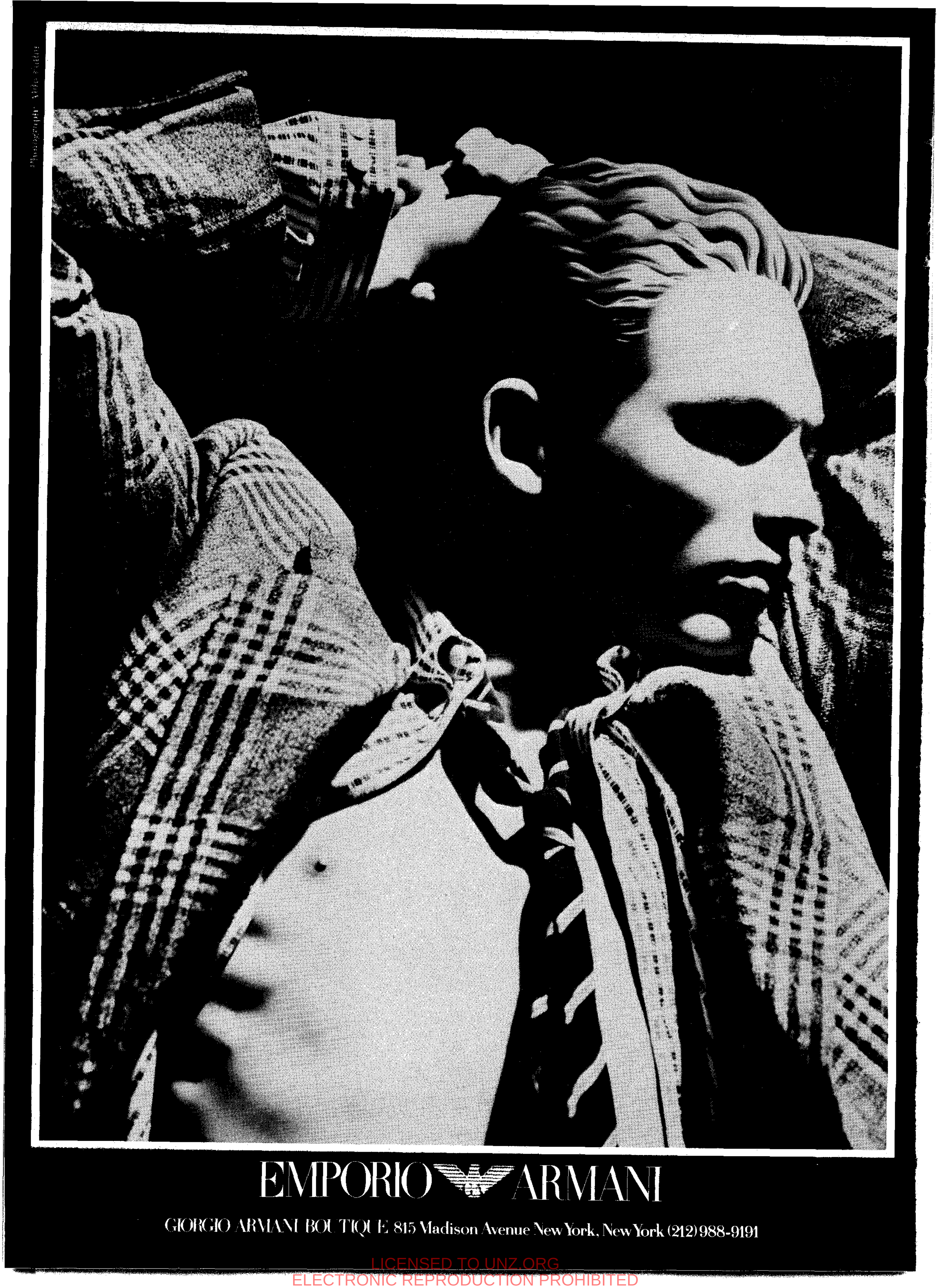

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Another Last-Minute Case for the Landmarks Commission

THE LANDMARKS PRESERVATION Commission, which stepped in to save the Rizzoli and Coty buildings only at the last minute and apparently forgot altogether about the Willkie Memorial Building, now sees historic value in 23 structures in downtown Brooklyn that are due to be sacrificed to a plan that has been in the works since 1981.

"The agency just wasn't paying attention," complained a preservationist who opposes razing the buildings to make way for Metrotech, a $400-million city-backed development.

"We don't understand why they didn't bring their concerns formally to the mayor and the Public Development Corporation before. This plan has been in the works for almost as long as those buildings have been standing," sniped Harvey Schultz, aide to Brooklyn borough president Howard Golden, a Metrotech supporter.

The preservation agency finally studied the buildings as part of the city's environmental-review procedure for certain developments, and told the City Planning Commission that the buildings, which date from the 1840s and 1850s, "are of landmark and National Register quality."

The Landmarks Commission notified the planning agency in September but still hasn't scheduled a hearing to consider the buildings. Mayor Koch has ordered a review of landmarking procedures, but commission spokesman Alan Haber said recent criticisms of the agency were unfair.

"We are one of the smallest city agencies, so obviously there are going to be areas we haven't been able to get to," he explained, adding, "They've been talking about Metrotech for years, but it was only resuscitated in the past half-year or so."

Metrotech president Seymour Scher estimates that 6,000 new jobs will be created by the plan, which would replace 112 dwellings and between 50 and 60 businesses, including one that makes state-of-the-art broadcasting equipment, with 2.3 million square feet for Polytechnic Institute and "research and development" companies.

"The advanced stage of deterioration of most of these buildings is what prompted the redevelopment," he asserted.

What about a commission suggestion to incorporate some of the buildings in the plan? "We couldn't keep them," said Scher. "Our objective is to produce a large, suburban-like environment which will be an incentive to business to relocate in New York City."

Critics' Oscar Grump

IN AN UNCHARACTERISTICALLY NEGATIVE article, the voters for Lincoln Center's prestigious annual *Film Comment* Oscar poll, which appears in the April issue, have declined to pick winners this year, selecting instead "four sure losers" in most categories and a "maybe" winner.

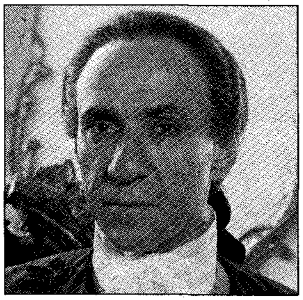
The magazine criticized the Motion Picture Academy's "middle-aged, middle-brow membership" as increasingly "estranged from the films people were actually paying to see," and said that one of its regular voters—*New York*'s David Denby—went so far as to "excuse" himself from the poll.

Despite the grumbling, many of the panel's "maybes" were virtually unanimous, with nine of ten nods going to *Amadeus* as Best Picture.

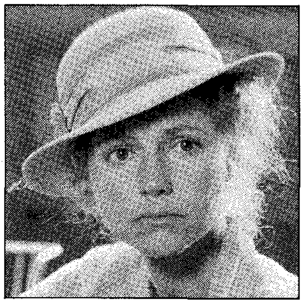
A majority also picked F. Murray Abraham (*Amadeus*) as Best Actor, with Albert Finney getting a close second for *Under the Volcano*. Best Direction was the only real dogfight, with Milos Forman (*Amadeus*) and David Lean (*A Passage to India*) getting five votes apiece. *Passage*'s Peggy Ashcroft got all ten votes as Best Supporting Actress, and Sally Field (*Places in the Heart*) got nine of ten as Best Actress. *Places* got a unanimous nod as Best Original Screenplay. The panel gave Haing S. Ngor (*The Killing Fields*) five votes as Best Supporting Actor, compared with Adolph Caesar's (*A Soldier's Story*) three.

BARBER SHOP

Here today: *Razed tomorrow?*



Best actor? *Abraham.*



Best actress? *Field.*

Traffic-Ticket 'Lottery'

A MOTORIST WHO'S BEEN SLAPPED WITH A city traffic ticket may find it worth fighting in court even if he's guilty: Chances are the ticket will be dismissed because the officer who wrote it won't show up.

Jack Ross, a Queens resident ticketed for allegedly not stopping at a stop sign, had his case adjourned in January because the cop who issued the ticket didn't show up in court. Ross returned as instructed on Valentine's Day, but again the cop didn't show, so, Ross says, Judge Ralph Cassetta dismissed his case. "About 30 other cases were adjourned or dismissed for the same reason while I sat there," said the motorist, who was pleading not guilty because the stop sign was missing.

"The system shouldn't be a lottery," Milton Mollen, the presiding judge for Brooklyn and Queens, commented. But according to Sidney Firestone, a supervising administrative judge in Albany, 17 percent, or 5,432, of all contested traffic cases in Queens were dismissed last year because police or traffic-control agents—the dread Brownies—didn't show up in court. The record in Manhattan was worse—23 percent, or 6,977, up from 10 percent in 1979. The 1984 figures for the Bronx, Brooklyn, and Staten Island were 16 percent, 13 percent, and 7 percent.

A spokesman for the Police Department acknowledged the problem and said attempts are being made to remedy it.

Photographs: top, Jennifer Lèvy; bottom, Phototeque.

Bid for Liz's Ring

SHORTLY AFTER ELIZABETH TAYLOR ANnounced that her engagement to Dennis Stein was off, the *National Enquirer* offered him $125,000, he says, for the twenty-carat sapphire ring she returned to him.

A "disgusted" Stein, who has put the ring in a vault, said he rejected the offer, and told *New York,* "I thought there was some decency left. This goes beyond it. This wonderful lady is still my friend."

Enquirer president and editor Iain Calder denied having named a price but said, "It would have been a very good news story for us." And what would the tabloid have done with the ring, offer it as a reader prize? "That's a good idea," said Calder.

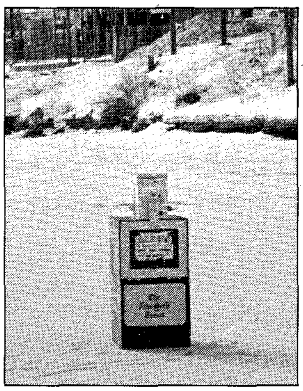
Town Puts 'Times' on Ice

WHILE THE NEW YORK *Times* TRAVEL section was rhapsodizing over Woodstock, Vermont, on a February Sunday, almost 1,000 locals there were petitioning against five vending racks the paper installed on their historic sidewalks.

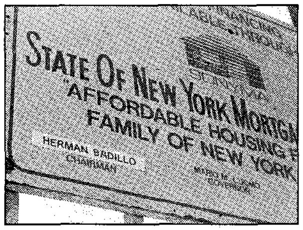
That total is one resident in three, "820 more than voted on whether to put a new roof on the high school," boasted one foe. Opposition didn't stop there: Glue was poured into the coin slots of four racks. Then, two weeks ago, one rack was discovered on an ice floe near the covered bridge over the Ottauquechee River.

"I can't condone the destruction of the boxes, but we hope the *Times* will get the message that we don't like them," Woodstock trustee Curtis Bourdon said. "They just came in and plunked one of them right in front of the town hall." The cold war ended with a negotiated truce: After a meeting with the town, the *Times* removed four of the five racks.

Ring cycle: *Taylor and Stein.*



Afloat: *Rack in ruin.*



Badillo's sign: *Whose project?*

Bronx Street's New Name

WHILE HE MULLS OVER HIS MAYORAL prospects, Herman Badillo has been busy repainting his image, say Ed Koch aides, who last week were savoring photos of a sign at the famous Charlotte Street subdivision in the South Bronx.

The project's $4-million mortgage financing was voted for in 1983 by the state mortgage agency, but the name of the then-chairman was recently blanked out and replaced with that of Badillo, who took the job in 1984. "The sign isn't a big deal, but he's been on WCBS-TV saying people are living on Charlotte Street because of him," said a Koch official.

Badillo said he was unaware that the sign had been redone. As for his TV remarks, "I meant that [the agency], not President Reagan, not President Carter, made Charlotte Street possible." He added with a chuckle, "At least I said 'we.' [Koch] says 'I.' "

'3 Guys' Take On Tonys

WARNING THAT THE DROUGHT ON Broadway could make the Tonys "a joke," the producers of the musical *3 Guys Naked From the Waist Down* have invited Tony voters to see their Off Broadway hit and are lobbying for the awards to take in all professional shows in the city.

"As expenses go higher, Broadway producers are beginning to go off Broadway," contended James Freydberg of *Guys,* who did *Baby* on Broadway last season. Only five or six Broadway musicals will be eligible for Tonys this year, but the Tonys' Harvey Sabinson denied that scarcity of shows is devaluing the awards. "We can have as few as two nominees in each category," he said. "If you bring in all New York, you'll have to bring in every new show around the country."

U.S. Nukes Abroad: New Facts From Forties Files

A NUCLEAR TECHNOLOGY consultant has stumbled on declassified Pentagon documents that, he claims, give credence to the theory that the United States foisted nuclear bases on its allies in order to deflect Soviet firepower from itself.

Arjun Makhijani cites 1940s papers on atomic warfare written by aides to the Joint Chiefs of Staff. He found the papers filed at the National Archives. They advocate putting bases in Europe, Asia, and the Arctic because, one paper says, "distance is the best defense." Another points out, "The farther away from our own vital areas we can hold our enemy through possession of [overseas] bases . . . the greater are our chances of surviving successfully an attack by atomic weapons."

In an article in *The National Reporter,* a new Washington magazine, Makhijani says that America's adherence to the NATO pledge to treat any attack on its allies as an attack on itself implied that "the policy was meant to protect the allies." He writes that the documents indicate that this "might have been a deliberate deception" and that the real strategy was to minimize possible destruction at home "by increasing the likelihood of destruction [in allied nations]."

Brookings Institution defense-policy specialist Joshua Epstein disagreed. "If their only goal was to defend the U.S., there was no reason to have nuclear bases in Europe. They could have used conventional tactical weapons," he argued. "We had bases in Europe to defend the Europeans, and it is in our interest to defend them because we share democratic institutions." Epstein also pointed out that when the Eisenhower administration finally implemented its nuclear strategy, one of the main reasons behind it was simple economics—"It was a substitute for the enormous cost of robust conventional defenses in Europe."

Photographs: top, Ron Galella; center, Dan Hunting/Valley News; bottom, Fred McDarrah.

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AGE

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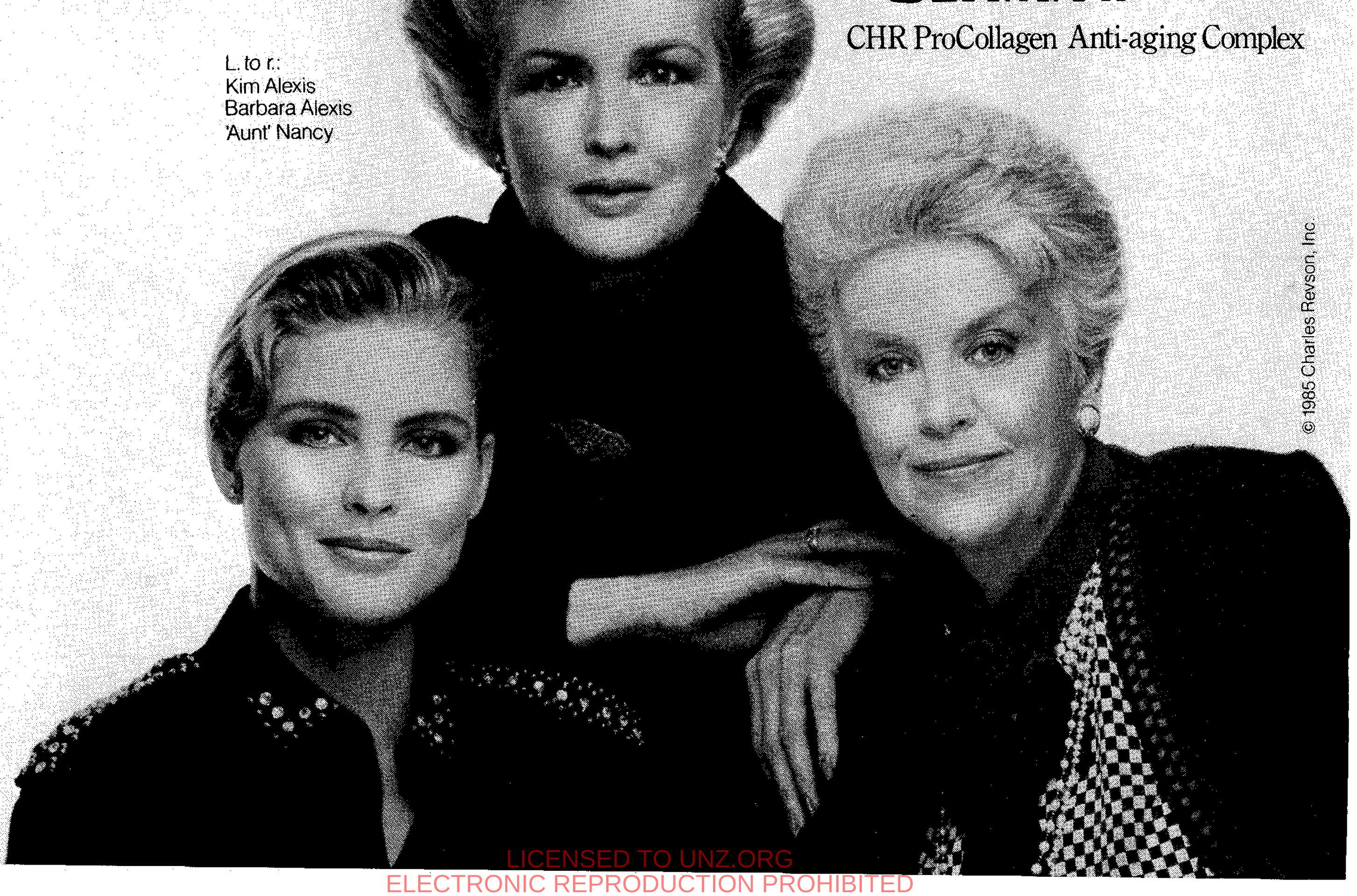

L. to r.:
Kim Alexis
Barbara Alexis
'Aunt' Nancy

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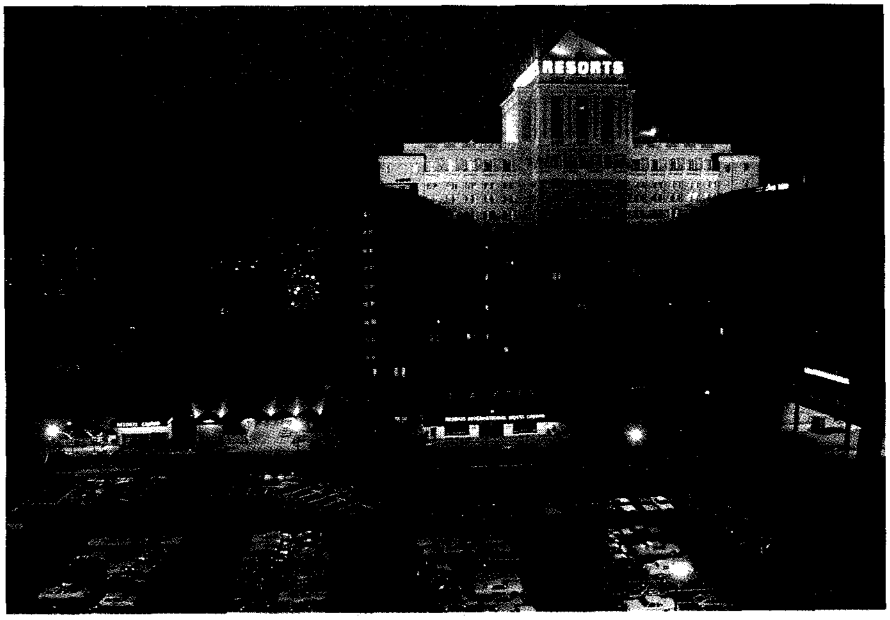
The Bottom Line/Dan Dorfman

BACKING THE HOUSE IN ATLANTIC CITY

A $20-Million Roll

WHEN WORD CAME DOWN LAST WEEK that the New Jersey Casino Control Commission would renew Resorts International's Atlantic City license, Ron Baron was delighted. He and some 25 clients (including several Big Board pension funds) own 200,000 Resorts shares, or about 3 percent of the stock. And in reaction to the news, the stock rose half a point that day to 43¾, after trading during the session as high as 44⅞. So on paper, Baron (who owns about 15,000 shares himself) and his clients were $100,000 richer in a stock position that's now worth over $8.5 million.



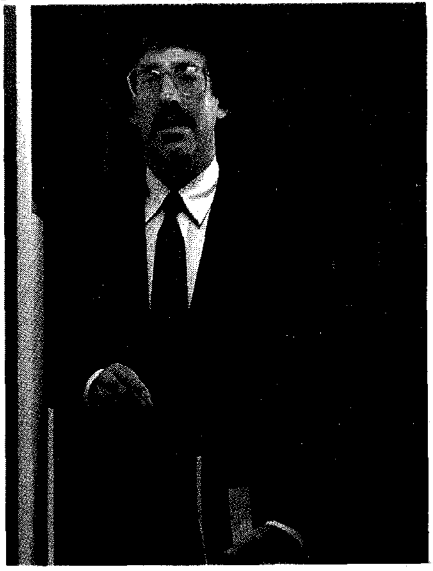
But even if Resorts had *lost* its license, Baron insists he wouldn't have been disturbed. "This is a no-lose situation if you're a long-term player," he says. "It's like being the house."

Baron, 41, is one of those money-management superstars. He is the head of Baron Capital, a three-year-old, New York–based money-management firm that supervises nearly $100 million of discretionary assets. He's enthusiastic about the prospects of Resorts—and Atlantic City in general—but he's anything but a tout. The performance of Resorts' shares on February 22, he argues, gives credence to his optimism. That was the day Standard & Poor's, the credit-rating agency, downgraded the financial rating of Resorts, following the recommendation by the state attorney general's office that the casino's license be taken away. The recommendation had come after the disclosure that company payments of over $400,000 had wound up in the accounts of the Bahamian prime minister—a circumstance the attorney general's office thought could indicate that a bribe had been paid. (Resorts also operates a casino in the Bahamas.) How did the stock react to that abysmal news? Surprisingly, it jumped 2⅝ to 44, adding over $500,000 of paper value to the Resorts holdings of Baron and his clients.

Baron attributes that February 22 performance to a recognition by some sophisticated investors that the loss of the gaming license could have been a boon to Resorts shareholders. And he cites two reasons. First, the Atlantic City casino, which has been earning about $70 million to $80 million a year before taxes, is on the company's books for about $100-million. If Resorts had decided to sell it, the company could have realized about $350 million, according to Baron's calculations. That $250-million profit would be equivalent to about $38 a share. Second, if management had been forced to resign and sell its shares, many investors, says Baron, would have reacted positively because of the company's continuing speculation in non-gaming activities, specifically the trading of commodities and bond futures. In the past, such speculation had led to big losses.

In granting the renewal of the license, the Casino Control Commission ordered Resorts to add at least three outside directors to its board by the end of May and to remove the company's chairman and president from the audit committee and replace them with outside directors. Baron thinks this will help improve Wall Street's assessment of the company, adding to its investment luster.

Skepticism about investing in Atlantic City casino companies—there are currently ten of them—is widespread, for good reason. More casinos have been getting into the act—Hilton, for example, is opening this spring—and this rising competition, on top of the bum weather, hurt last year's results. There are other problems. The ongoing stigma of mob influence continues to hurt Atlantic City. A bad economy can play havoc with results. There's a shortage of desirable hotel rooms. Traffic problems remain.



Ron Baron: *Playing Resorts International.*

Reflecting all this, a number of Atlantic City casino stocks have tumbled between 20 and 60 percent over the past couple of years. For many investors, anteing up a buck on a casino stock has been equivalent to throwing dice and coming up with snake eyes again and again.

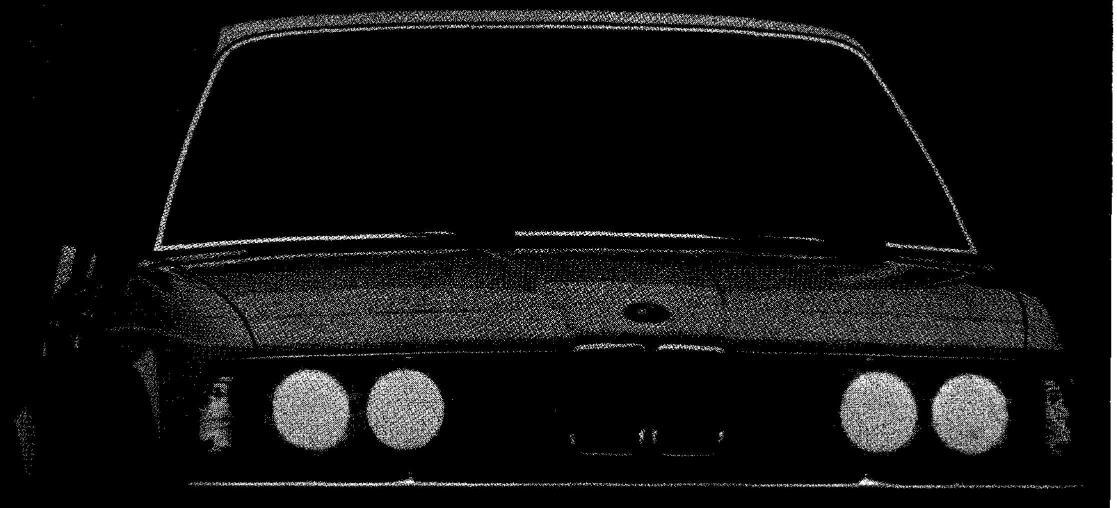
Baron doesn't deny the negatives, but he figures the odds are changing in favor of investors. In fact, he's so certain of this that he's making a huge bet on Atlantic City—even though he insists he's not a gambler. Of the nearly $100 million he manages, about 20 cents of every dollar is going into four casino stocks, all of which are down significantly from their highs. In addition to Resorts, they include:

☐ Elsinore, which operates the Atlantis casino. The Baron group owns over 800,000 shares, or more than 8.2 percent, of Elsinore, a holding that carries a current market value of about $6 million. The stock is selling at around $7.50 a share.

☐ Showboat, which is scheduled to

Photographs: left, Alon Reininger/Contact; right, Jon Love.

THE SHEER JOY OF DRIVING VS. THE SHEER JOY OF SPENDING.



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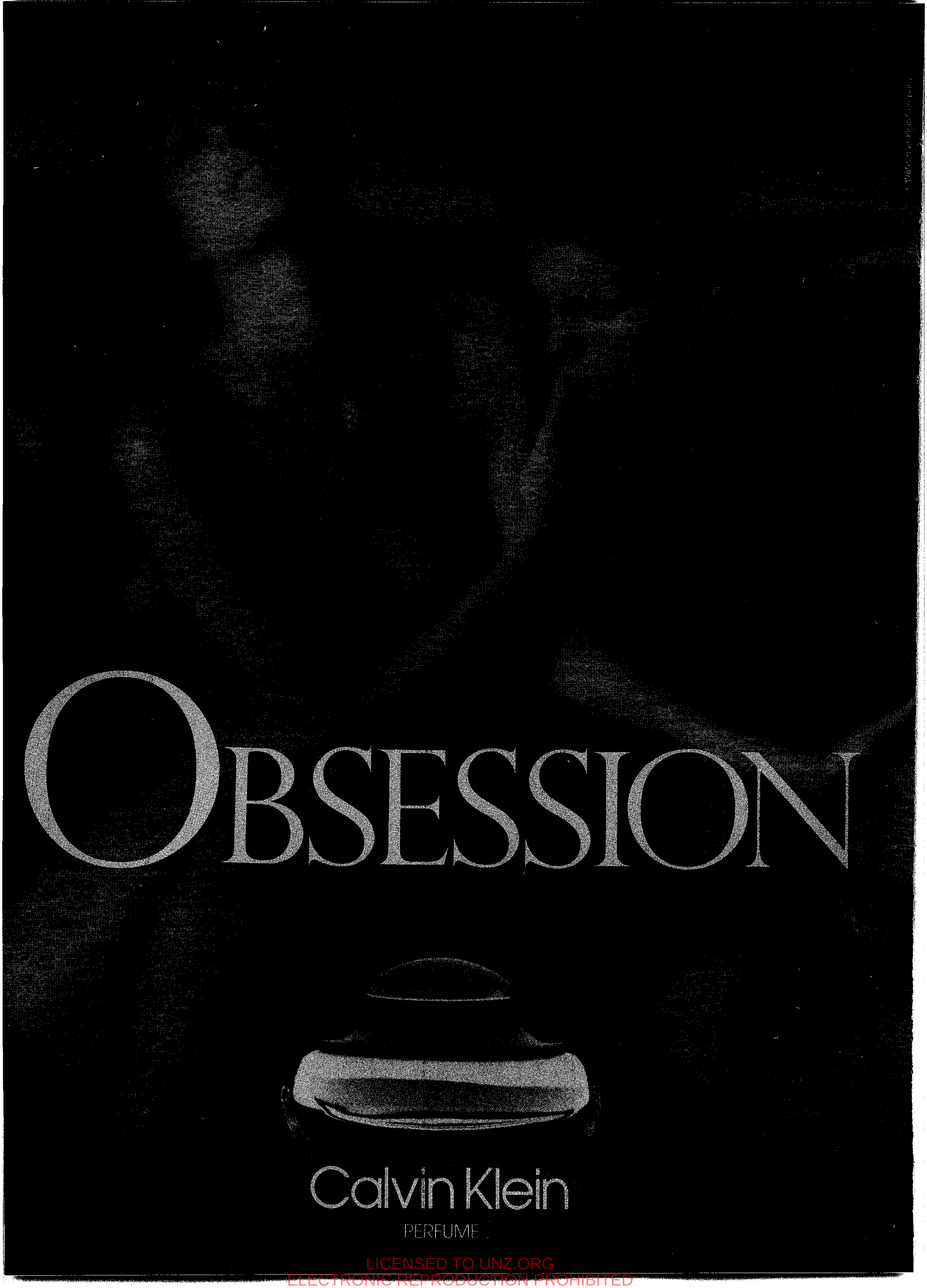

OBSESSION
Calvin Klein
PERFUME

open in late 1986. The Baron group holds about 330,000 shares, or 6.5 percent, of the stock at a present value of about $4.7-million, or about $14.25 a share.

☐ Bally's Park Place. The Baron group holds a minor position—around 100,000 shares, valued at over $1 million, or slightly over $10 a share.

Baron may be bucking conventional analysis, but he's turned in a dazzling performance in the nine years he's been managing other people's money. Over that time, he tells me, he's produced a compounded annual gain of 38.6 percent, and he's never had a losing year. His clients, he says, had an average gain of 25.3 percent last year after a big rise in 1983 of 73.4 percent. And he's done all right himself, earning a multi-million-dollar annual income in recent years.

Why is he so excited by Atlantic City, which he regards as a two-year investment play? He sees a number of promising things starting to happen: (1) the natural growth of the market, which drew nearly 30 million visitors last year; (2) increased cost-cutting by the casinos; (3) improved promotional and advertising campaigns; (4) stepped-up construction of roads leading to Atlantic City; (5) the prospect of improved weather conditions; and (6) rising construction of first-class-hotel rooms. What's more, after Hilton opens, no new casinos will be coming on stream until the scheduled Showboat debut late next year.

Put it all together, says Baron, and you're talking of selected gaming companies whose underlying businesses or assets are worth significantly more than the current market valuation.

Now to a rundown on his four favorite stocks, starting with a follow-up on Resorts. The company has been on a buying binge—gobbling up its own shares. About 3.6 million have been purchased since January 1984, and Baron sees more purchases to follow. He thinks that the stock is strongly undervalued. He figures the company will earn between $3 and $4 a share this year, followed by a jump to over $10 a share in 1987. A second Resorts casino is expected to open early that year.

Resorts' book value is about $22 a share, but Baron, citing the company's huge real-estate holdings in Atlantic City, thinks it's worth more. When you add up the assets, plus cash and cash equivalents of about $500 million, and subtract the debt of $650 million, you come up with what Baron says is "a value in excess of $100 a share."

A number of analysts are pessimistic about Elsinore's Atlantis hotel-casino, which used to be Playboy. It's one of the poorest performers among the casinos, and the fact that its gaming operations are spread over three floors is considered a big handicap. But Baron figures that a turnaround is in the works, reflecting a combination of new management, significant expenditures to improve the operation, and the prospects of acquiring an adjoining property that could turn Atlantis into a one-level casino. Elsinore is currently earning money at the annual rate of 40 cents a share, and Baron predicts it will go to $1.40 a share in two years.

Showboat is rated by Baron as the cheapest way to invest in Atlantic City. The company has conservative management, a 4.2 percent annual dividend, $20-million of cash, and a casino in Las Vegas that's worth about $70 million, which is approximately the current market value of the company's shares. Showboat is earning at a $1.30-to-$1.40-a-share annual rate. A $4-to-$4.50-a-share performance is projected for 1987, when its casino will have been open a full year.

Bally's Park Place, 84 percent of which is owned by Bally Manufacturing Corporation, is Atlantic City's most profitable casino. Its profit growth is projected at 15 percent a year, and it has a strong balance sheet. Enhancing the company's potential is an expansion of the hotel and the addition of a spa. A profit of $1.15 a share is forecast this year, up from 95 cents in 1984.

Baron's strategy is to buy stocks that have the potential to double in two years, and that's what he sees in his favorite casino stocks. "If you can look out two years," he says, "Atlantic City is one of the most exciting plays around."

Stocking Up

THE PROVIDENT NATIONAL BANK OF Philadelphia, the nation's fourth-largest manager of trust assets ($30 billion), is the latest institutional giant to shift big money from bonds to stocks. Its reasoning: a strong belief that interest rates have just about bottomed out and the 1985 economy will be better than expected. Until recently, the bank had 60 percent of its assets in stocks and 40 percent in bonds, but now it's expanding its equity position to 67 percent. That means an infusion of $600 million into equities—$200 million of which was invested over the past few weeks, with the rest to be invested in the next month or two.

"We think this bond-to-stock switch by public and private pension funds—with a huge annual cash flow of $60 billion—will be a big trend this year," says Robert Christian, Provident's director of economic research and a member of its investment-policy committee. He adds that he expects the Dow—helped along by the bond-to-stock switch—to hit 1,400 before year-end and maybe even 1,500.

Christian shares the view of a number of Wall Streeters that a firming economy, continuing strong credit demands, and a lively growth in money supply in recent months argue against any additional easing of the money supply by the Federal Reserve. Some people, in fact, see rates inching up over the next couple of months. That being the case, reduced enthusiasm is projected for bonds, which had been a strong beneficiary of the recent sharp drop in interest rates.

Meanwhile, that sharp drop in rates should spur sales of consumer durables and capital spending, the bank says. The consensus calls for about a 4.3 percent gain in this year's corporate profits, but Provident says the gain will be 10 percent. Adjusted for inflation, capital outlays should jump 10 to 12 percent this year, the bank says.

Where is Provident investing those equity bucks? Capital goods, especially related to high-tech spending, are a top choice. The favorites include IBM, Foxboro, and General Electric. Financial services, with considerable emphasis on property and casualty insurers, are another favorite. Here, Provident is especially keen on the Chubb Corporation, USF&G, Wachovia, and Norwest Corporation. Hospital Corporation of America and General Mills are a couple of other Provident favorites.

A Mutual-Fund Crystal Ball?

A NEW MONTHLY INVESTMENT NEWSletter, the *Mutual Fund Forecaster,* has undertaken a novel mission: to predict the best- and worst-performing mutual funds over the next twelve months. The predictions are based on past results, performances in relation to the general market, the volatility of the funds, and the newsletter's forecast for the market over the next year. *Forecaster* anticipates a 23 percent market rise, as measured by Standard & Poor's 500-stock index.

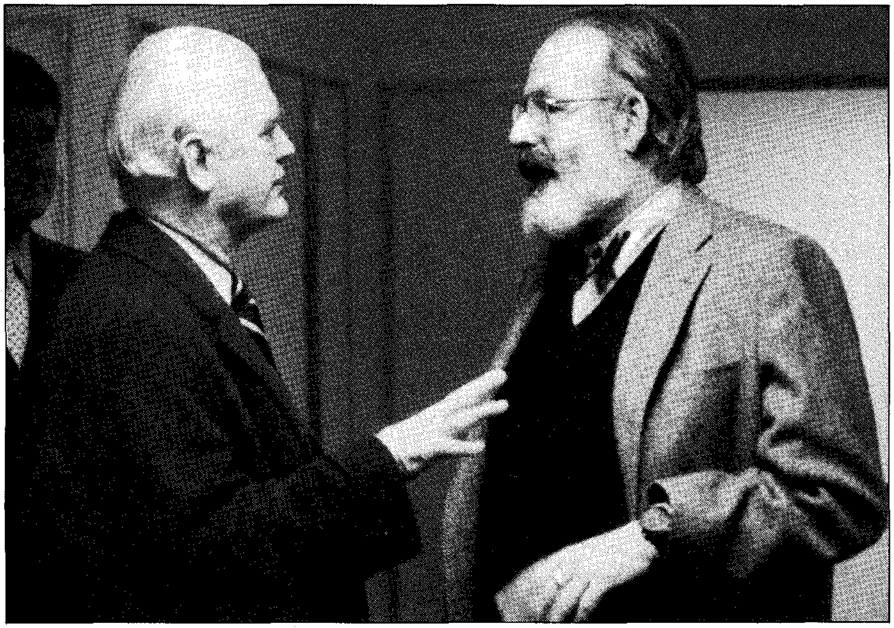
The newsletter's projected top performer for the next twelve months: Fidelity Magellan Fund, projected to be up 42 percent. The runner-up: Tudor, estimated to go up 40 percent. Rounding out the top five are the Stein Roe Discovery Fund, up 37 percent; Weingarten Equity, up 37 percent; and Twentieth Century Ultra Investors, up 36 percent.

All the funds projected as the worst performers are nonetheless expected to come out ahead. In last place, according to the *Forecaster* estimate, will be Permanent Portfolio, which is projected to show a gain of 2 percent. Others in the bottom five include Midwest Group Capital, up 6 percent; Sherman, Dean, up 8 percent; United Services Growth, up 9 percent; and Armstrong Associates, up 9 percent.

The newsletter, which sells for $49 a year, also grades the potential risk in each fund. At present, *Forecaster* covers 250 leading funds; another 250 funds will be added within three months. The publisher is the Institute for Econometric Research, a Fort Lauderdale outfit. ▬

Media/Edwin Diamond

CBS NEWS AFTER WESTMORELAND



Postmortems: *Westmoreland and CBS's Van Gordon Sauter.*

Dancing on the Grave

ELAINE'S, REGINE'S, "21"—NOT EXACTLY enlisted-men's clubs. To celebrate the outcome of the General Westmoreland trial, the stars of CBS and their lawyers from Cravath, Swaine & Moore threw parties for one another at some of New York's showiest power palaces. In a more sober but similarly self-congratulatory spirit, CBS News president Edward Joyce sent off a memo to senior producer Burton Benjamin, thanking him for his internal study of the journalistic procedures used in *The Uncounted Enemy: A Vietnam Deception,* the documentary that led to Westmoreland's libel suit.

Not everyone at CBS shared in the network's ostentatious public high after Westmoreland's withdrawal of his $120-million suit. "Tasteless" was one of the milder words applied to the Regine's affair. (The party was Cravath's idea.)

There was also some unease about the Benjamin back-patting. Joyce's memo referred to Benjamin's "unblemished integrity." But the internal report, when compared with the materials brought out at the trial, seemed, to some CBS people, "a shoddy, incomplete job," as one senior person put it (not for attribution, of course). Fred Friendly, a former CBS News president, suggested that Benjamin's internal investigation was the sort of thing that "should have been done before [the show] was broadcast.... It's called editing."

The dancing on the grave of Westmoreland's case suggests how little CBS really learned from its three-year-long battle over the documentary. All that pain and no gain. In fact, there are several bills about to arrive at CBS News.

CBS's legal costs have been estimated at between $6 million and $8 million. A CBS executive, who, like others, asked that his name not be used, calculates that the tab will be taken out of the news division's budget: "Tom Wyman [chairman of CBS, Inc.] is a practical businessman. If we in News cost stockholders 3 cents a share, we'll have to make it up."

It's not too hard to figure out where any curtailed coverage and staff cutbacks might occur. The CBS News documentary unit has been sitting on its hands for several years now. The announced documentary menu for 1985 is bland (Burton Benjamin was in Southeast Asia, preparing a Walter Cronkite special on the fall of Saigon and Phnom Penh, when Joyce sent his memo). As for George Crile, producer of the Vietnam documentary, he is said to have eighteen months to go on his CBS contract. A colleague of Crile's claims that "George will never be heard from again."

Most people within CBS News, as well as an apparent majority of the jurors at the trial, believe that the Vietnam documentary was "true"—that is, that the Westmoreland command may have cooked the books on enemy strength for political purposes. Many of these people also say that Crile went about proving his thesis using unacceptable journalistic tactics—ignoring interviews that didn't fit his story line, failing to identify one analyst as a paid consultant to CBS, and coaching a source to get "stronger" TV, among other violations of CBS guidelines. In the course of the battle, an inquiring reporter got one of Crile's superiors to declare that he never trusted him.

Above all, there's that word "conspiracy" in the narration, asserting that the general acted outside the system, when in fact he may simply have been honoring a tradition going back at least to Ulysses S. Grant and the Civil War—concealing bad military news.

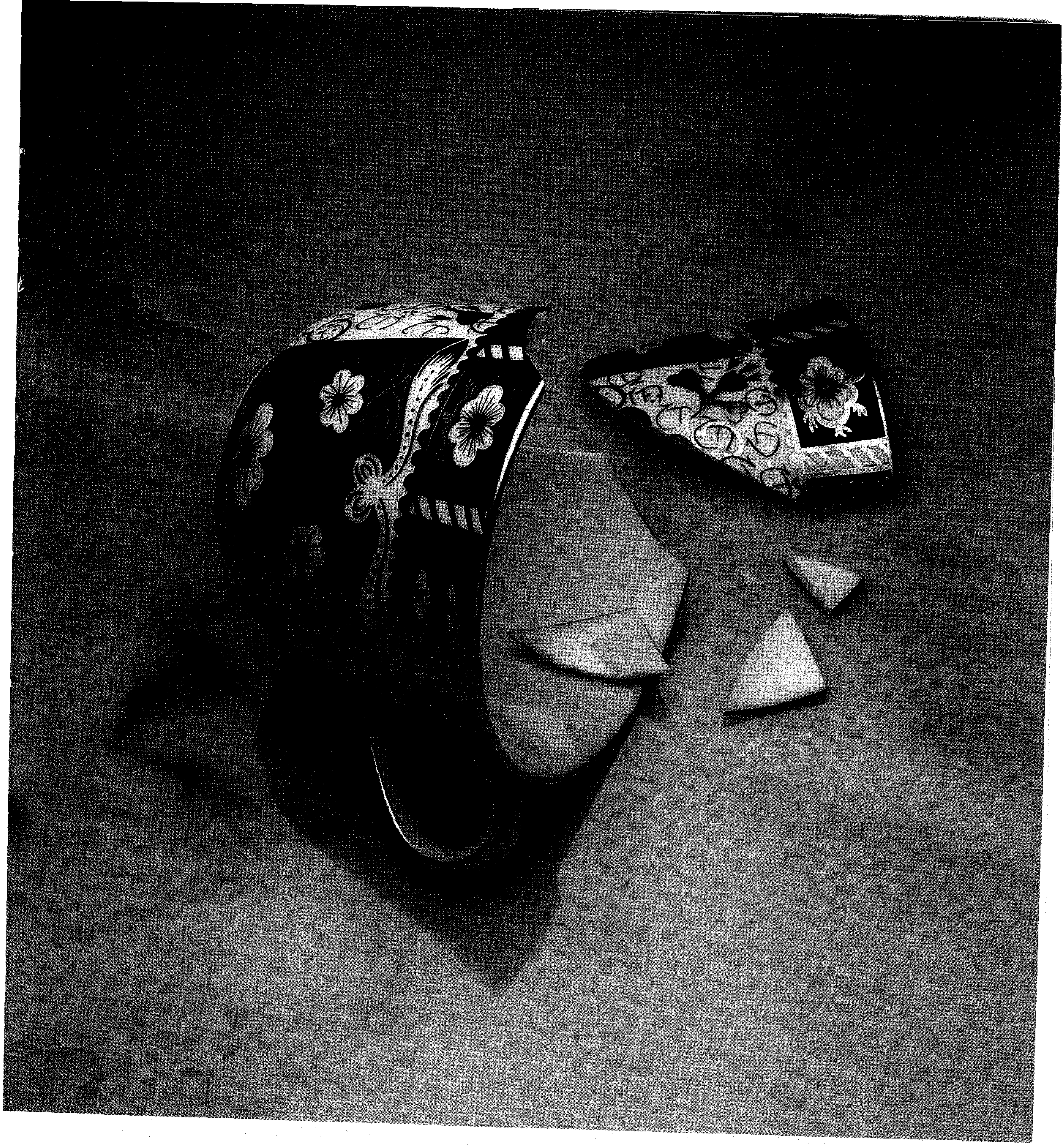
But Crile, for all his excessive zeal, should not be made the fall guy for CBS's performance. Neither should narrator Mike Wallace, who lent star quality to the project—giving the documentary box-office appeal and, not so incidentally, access to Westmoreland—but did little firsthand research. CBS News was at the time going through one of the fits of executive musical chairs endemic to the business, but that does not explain the shortcomings of the broadcast. Among other changes going on at the time, CBS News president William Leonard was on the way out and Van Gordon Sauter, Joyce's predecessor (and now executive vice-president of the CBS Broadcast Group), was easing in to the presidency, creating what Fred Friendly calls a "vacuum at the seat of power."

The fact that nobody appears to have "top-edited" the documentary very thoroughly gets closer to the problem. The real villain is a system that delivers journalistic judgments in an unambivalent, this-is-how-it-is style. "Strong" television admits no shades of gray. Network television takes the high ground and then refuses to yield it for corrections or rebuttals. CBS kept saying it had nothing to apologize for. To get his night on TV, Westmoreland had to have his day in court.

Uh, oh! the chorus of groans begins: another purer-than-thou lecture on television's arrogance and its failure to have op-ed pages and corrections columns the way print journalism does. What about Westmoreland's, or his lawyers', political agenda?

True enough, the Westmoreland case had its origins in primal ideological motives rather than in any seminar-room frettings about journalistic practices. Conservatives urged Westmoreland into battle to refight the Vietnam War and "prove" it was lost not by the military but by the "bug-out brigade" of liberal media

Photograph by James Hamilton.



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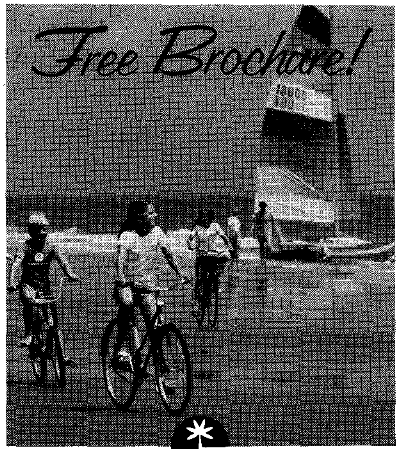
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and Congress. Also, Westmoreland's chief lawyer, Dan Burt, had some libertarian ideas about "dismantling" CBS. (Last week, the network was preparing to defend itself against a right-wing group eager for a proxy fight intended to liberate CBS from leftist influence.) And true enough, CBS did offer Westmoreland fifteen minutes of airtime for rebuttal. The general wasn't satisfied and said he wanted 45 minutes, no CBS control of the program, an apology, and some money. CBS kept saying that it had nothing to apologize for. The two sides next saw each other in court.

A CBS, Inc., statement issued at the time of Westmoreland's withdrawal referred to CBS News's "commitment to vigorous, fair and impartial journalism." Thirty-one years ago—on March 9, 1954, to be exact—the CBS News documentary series *See It Now,* with Edward R. Murrow and Fred Friendly as co-producers, did its now classic report on the predatory Senator Joe McCarthy. The day before the show was broadcast, Murrow went to see William Paley, CBS's founder and board chairman, to tell him about the program. As Friendly recalls the event, he and Murrow had planned to offer McCarthy some right of reply. Before Murrow could get the idea out, Paley suggested it. A month later, the senator had his 30 minutes of prime time, all of it paid for by CBS.

The spirit of Murrow rather than of Regine's might have saved everyone this libel fight, with its attendant First Amendment minefields. As it happens, another battle in the war over how the Vietnam War will be interpreted is going to be joined this spring on another network, and in a way that may reflect poorly on CBS News.

When the Public Broadcast Service presented the thirteen-part series *Vietnam: A Television History* in 1983, conservative groups objected strenuously to PBS's "Vietnamese Communist Party-line history," as one academic put it in the *Wall Street Journal.* Among those who pushed for a televised reply to the series was Reed Irvine of Accuracy in Media, a right-leaning monitor of what he refers to as "big media."

Irvine advised Westmoreland on taking legal action against CBS, and raised funds for his case, but split with the general's lawyers over tactics and finances. Fighting big media about the Vietnam record on another front, Irvine brought in Peter Rollins, an English professor at Oklahoma State University, to put together a televised reply to the Vietnam series; last year, Irvine got an emergency $30,000 "chairman's grant" from William Bennett, the Reagan appointee who then headed the National Endowment for the Humanities. (Bennett is now Reagan's secretary of education.)

According to Irvine, the AIM-Rollins

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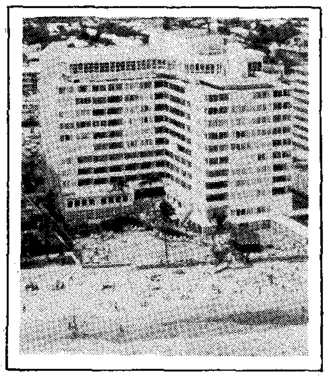

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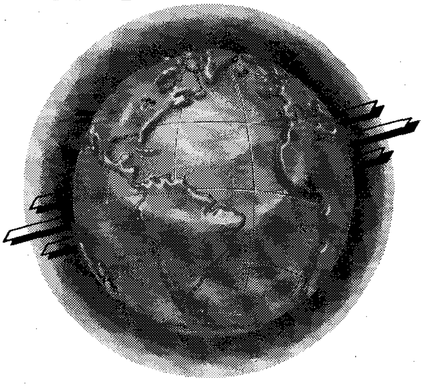

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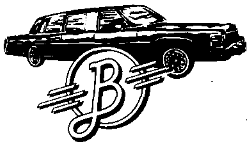

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documentary, called *Vietnam: The Real Story,* came in at well under $100,000. After seeing a cassette of the effort, I believe him. Not even host Charlton Heston can make up for its 1950s television look. The narration often sounds like the AIM newsletter, with references to PBS's "disinformation" and to the sins of lily-livered big media (which snatched U.S. defeat from the jaws of victory after the Tet offensive). Beyond the rhetoric, though, many of the AIM-Rollins charges about the PBS editing process echo the complaints about the CBS documentary—right down to interviews done but not used (one hawkish U.S. official was interviewed extensively by PBS but shown for only seventeen seconds in the finished series).

The PBS Vietnam series, by contrast, cost $5.6 million ($1.2 million coming from the Carter-era NEH), took six years to make—and looks it. It won six Emmys and has been offered as part of courses for credit in more than 200 colleges. In short, no contest between AIM's and PBS's Vietnam.

And yet the PBS hierarchy has had the sense to offer Irvine and company prime airtime in late spring for their program. PBS will help the AIM documentary by surrounding it with production values not available to the English department of Oklahoma State, making the documentary a special edition of *Inside Story,* the media-review program produced by an independent, the Press and the Public Project of New York. One idea was to bring the makers of the PBS series and the AIM program together in a panel discussion after the broadcast, but that was rejected by Peter McGhee of WGBH in Boston, the executive who oversaw the Vietnam series. McGhee would have been right at home at CBS. "Our television history was the product of a prolonged, careful process," he says. "I simply wouldn't want to be judged on the basis of what some amateur TV performers were able to muster in a panel show."

Still, the show will go on without the panel segment but with a semi-detached third party—the *Inside Story* people—offering the AIM-Rollins report and then presenting serial rebuttals and re-rebuttals. A mechanism of response has been found, 31 years after Murrow. As *Inside Story* senior executive producer Ned Schnurman says, "This has been something television has refused to face."

Television journalists have other blind spots. In their concern for "strong" television, they sometimes forget that ambiguity can also play well. Why not fight the Vietnam War on television? It's a better battleground than the courts. I suspect both Westmoreland and CBS, now that it has put away its dancing shoes, would agree. ■

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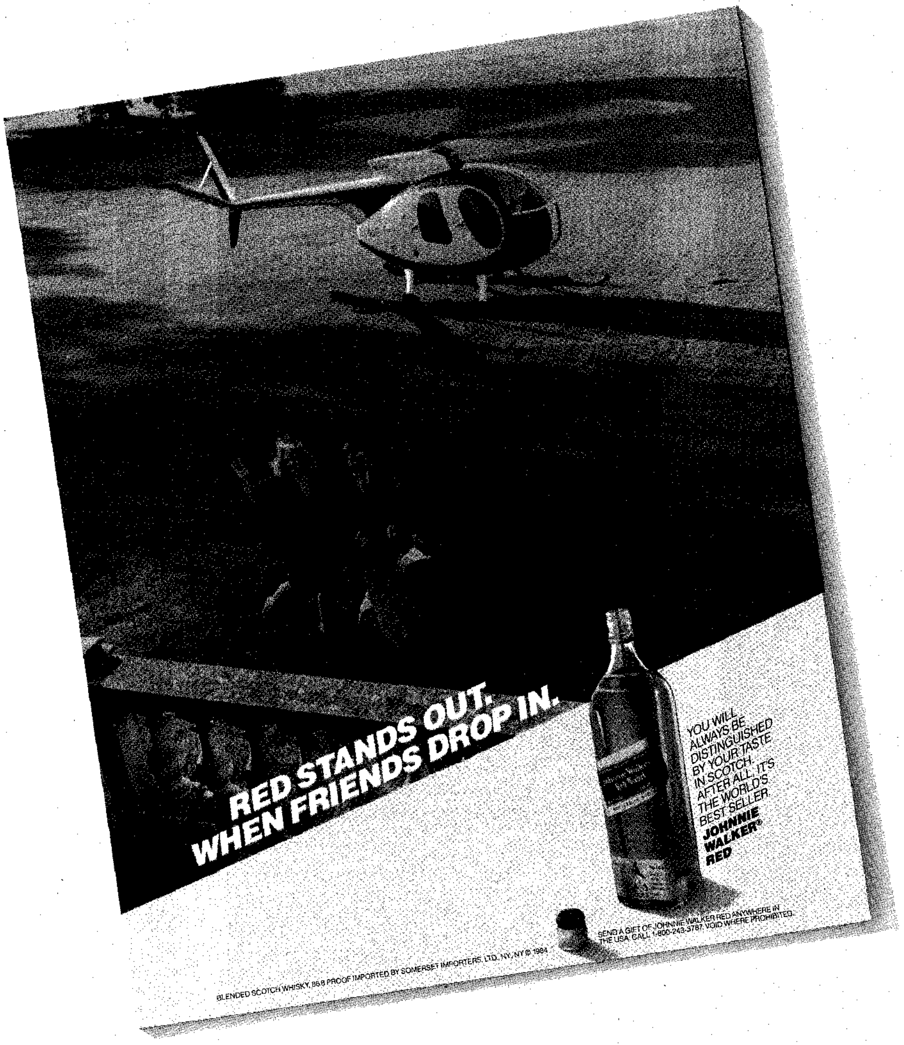

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The City Politic/Michael Kramer

AND DENNY MAKES THREE

Splitting the Anti-Koch Bloc

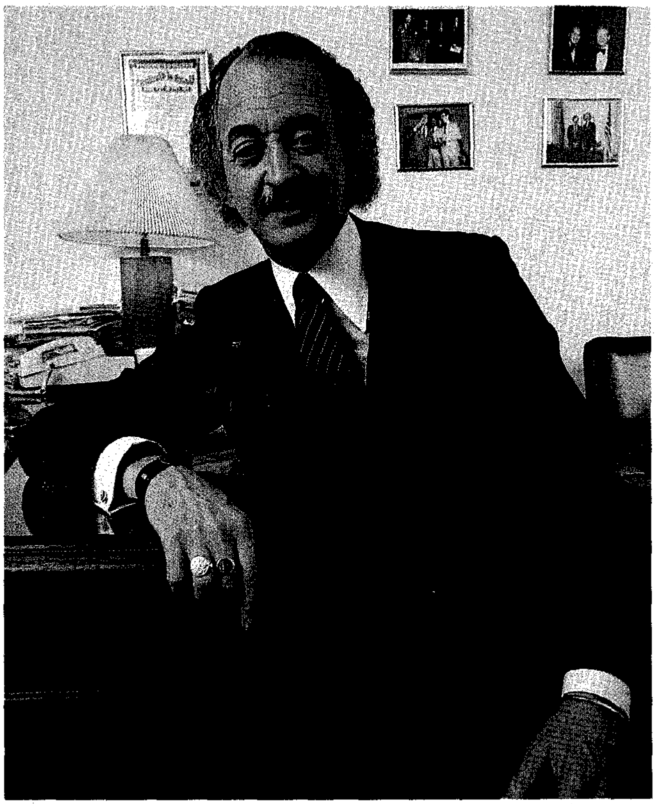
QUICK, THE PROGRAM. WHO IS THIS GUY? Where'd he come from?

The short bio: Herman Daniel ("Call me Denny") Farrell. Fifty-three years old. Part Irish, part black. Tall and lean, with thickets of hair on the sides of his head that remind one of Larry Fine of *The Three Stooges.* A baseball fanatic whose hero is Ted Williams, "because when he was inducted into the Hall of Fame," says Farrell, "Williams spoke about the black ballplayers who never got a chance to play in the majors—and he didn't have to say that." A New York State assemblyman since 1974. Heir to Tammany Hall as Democratic leader of Manhattan. Candidate for mayor of the City of New York.

Denny in action: A cold, gray day on the Upper West Side two weeks ago. Denny is standing in the middle of West 71st Street screaming after a truck that has just sideswiped the car of Assemblyman Angelo Del Toro, a candidate for City Council president. "Hey, stop," yells Denny. "Hey, you get that plate number," says Denny to his son. "Jesus, the guy clipped Angelo's remote-controlled mirror. That's gonna cost 200 bucks, easy. You know, I was gonna park there myself, but I realized because of all the double-parked cars that I'd be asking for trouble, so I had my car wait at the hydrant down the block. You see, I have good instincts in all manners of things. Street-smarts you could call it."

So why has Denny Farrell joined Carol Bellamy to challenge Ed Koch for the 1985 Democratic mayoral nomination? Street-smarts, he says.

When last we left the mayoral pretenders, it looked like a battle between Bellamy and Herman Badillo for the favored position as challenger to Koch. What went wrong? Herman Badillo went wrong—or, more precisely, Herman's personality. Badillo, you see, is not the easiest politician to deal with; "arrogant" is a charitable description. Herman, of course, sees it differently: The city's black leaders didn't abandon me, he says. They took a swipe at Puerto Ricans in general. Sound familiar? The same thing happened when Badillo ran for mayor in 1973. Back then, he was ditched by a different liberal coalition—and sang the same tune. Conveniently, Badillo forgot that he had originally been adopted by the liberals *because* he was Puerto Rican. Then, as now, Herman was cut down not because of his heritage but because he was Herman. (To be thorough, it must be noted that Badillo might reappear in the general-election campaign as a candidate of the Liberal party—or perhaps of the Republicans too. The GOP has done well elsewhere with Mexican and Cuban Americans; it would dearly love to capture Puerto Rican support too. The question is whether Badillo will let himself be used by a party whose president he never ceases to denounce.)



Candidate Farrell: *"I've always been people-oriented."*

Meanwhile, getting back to recent history.... With Badillo removed from the Democratic sweepstakes—and given its intense dislike of Carol Bellamy—this year's coalition of blacks finally declared Denny Farrell its candidate.

The prevailing wisdom holds that a united front is always more formidable than divided opposition, that two candidates battling the mayor splits the protest vote and assures Koch of an easy victory. "One of them," says Brooklyn congressman Major Owens, referring to Farrell and Bellamy, "must get out." "No way," says Denny. "No way for two reasons." The first is personal. "If I were to drop out," says Farrell, "it would be seen as proving correct all those people who say I'm just a stalking horse for Carol." There is a reason people believe this. It is because they view Farrell's candidacy as nothing more than a tactical ploy in a fight for political primacy, a way for Manhattan blacks to reclaim the power they perceived as flowing to the Brooklyn blacks who favored Badillo. Therefore, they say, Farrell—who really does want to beat Koch—will leave the race at a point where it will be too late for anyone else to join the contest. "I'll tell you this," says Bill Tatum, the editor-in-chief of the *Amsterdam News* and a leader of the coalition. "If Denny drops out and leaves it to Carol, when we could have had another viable minority candidate, including even Badillo, then me and a lot of others will go after Denny like there's no tomorrow. He'll be dead politically."

The second reason Farrell disagrees with the conventional wisdom regarding divided opposition is a half-baked theory that "two fronts are better than one; more voters will show up if more candidates are in the race." If Denny really believes this, he should repeat Politics 101.

"But one good thing that I didn't foresee has already happened," says Farrell—and this time accurately. "It is that Koch has already had to say that *both* blacks and whites oppose him. With Carol in the race, he can't use code words to say, '*They're* out to get me.' If it were just me and him, a two-person battle, and if I said things that were pro-black, people in general, and Koch in particular, would portray it as race-baiting and anti-white. Now, with a three-way race, it is seen as my going to my natural base while the others go to theirs, and there's nothing unusual about that. So in a strange way, I'm glad Carol is running. And it also gives me the potential to pass her and move up to number two. If I do that, I'll be seen to have momentum, and that's what I need most."

Photograph by Andy Levin/Black Star.

Farrell's problem is tricky. To become *the* alternative to Koch, he has to supplant Bellamy. But he must do so in a way that allows him to pick up her support later on—assuming he can force a runoff between himself and the mayor. "I'm going to need her help in the fall," says Farrell. "The big difference between us is that she supported Koch for governor in 1982, when I went with Cuomo. She was being an opportunist. But I'm not going to be dumb enough to kick the crap out of her, so that later when I need them, the women's groups can say they'll never support me for anything. I'm not going to call a press conference and say that while Carol's been a board member of the MTA the subways have become worse than ever."

"But you've just done what you said you wouldn't do. You've attacked her."

"Well, yeah, I guess so."

Given this exchange, one might be excused for wondering about Farrell's thought processes, but he is actually a bright and capable legislator. As chairman of the Assembly banking committee, he was instrumental in cutting the time that banks could hold checks before crediting the money to depositors' accounts. And he is the driving force behind a new program that would guarantee access to bank services for poor citizens now faced with high and often prohibitive monthly charges.

Whether any of this is sexy enough to use in a mayoral campaign is open to question. If it isn't, Farrell is going to have to improve his act. His positions on most issues are unformed—although he is outspoken on the matter of Bernhard Goetz. "I think the grand jury should be reconvened," says Farrell. "What's coming out is that the fourth kid Goetz shot was uninvolved in the incident. He was about fifteen or twenty feet away, and when Goetz started firing, he ran away. So Goetz shot him. At least with respect to the fourth kid, it certainly wasn't self-defense. He shot him only because he was black—guilt by color."

This, of course, is a view Ed Koch would love to debate—but it's about the only thing one can use to get a handle on Denny Farrell. Move off the Goetz case and ask Farrell why his record and experience should commend him to a citywide electorate, and you get the same vague and boring pabulum Bellamy has been serving up lately: "Well," says Denny, "the key thing is that I've always been people-oriented, I've always worked for people." How's that for a platform?

Ed Koch put it best four years ago, when a different collection of liberal and minority leaders tried to oust him. His words then are equally appropriate today: "No one likes a fight or a joke better than I do," said the mayor, "and from the coalition, I got both." ■

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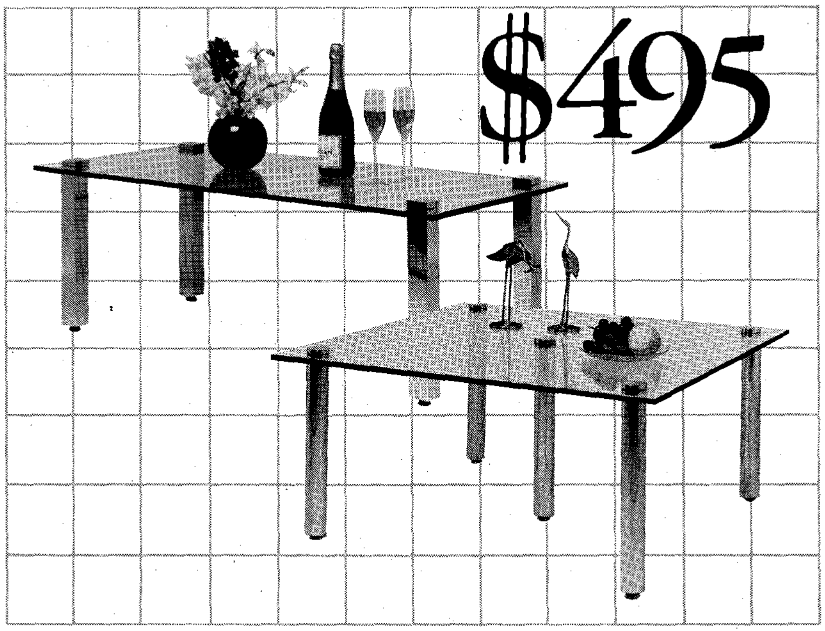
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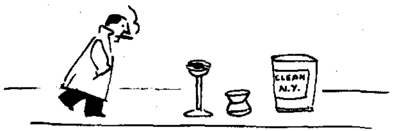


DOWN UNDER

IT GOETZ NO BETTER

THE OTHER NIGHT, AN attractive young actress found herself on a No. 2 train that suddenly stalled between West 72nd Street and Times Square. In the confusion that followed, she sat down next to a thin, light-haired man in a bomber jacket, who bore a resemblance to Bernhard Hugo Goetz. Within a few minutes, the two of them were surrounded and menaced by five young hoods demanding money. The actress and the Goetz look-alike successfully fended off the thugs until the police arrived.

"You know, it's funny," the actress told the man in the bomber jacket afterward. "You do look a little like Bernhard Goetz."

"Who's that?" the man asked.

After Goetz shot four young men on December 22, many people, including former attorney general William French Smith, editorial writers, and New Yorkers interviewed on the street, anticipated that the incident might discourage muggers and cause a drop in the crime rate.

But for subway riders, the statistical difference, at least, is barely perceptible. The total number of felonies attempted or committed in subways dropped by less than 5 percent, from 1,109 last December to 1,059 in January. The biggest decrease was in the number of robberies, which dropped from 540 in December to 464 in January. There were actually six more assaults, two more rapes, seven more grand larcenies, and twelve more other crimes in January. Overall, the crime figures are almost identical to the numbers for the same months a year ago.

"Goetz is not a factor," says Ed Silberfarb, spokesman for the transit police. "All the press coverage doesn't change the attitude of a mugger."

PETER BLAUNER

BRIEF LIVES

CITY EYES

THE KEY TO LOVING NEW YORK, SAYS BARRY Lewis, 39, a free-lance architecture historian, "is to look at it with Parisian eyes."

Lewis cannot understand why his fellow citizens seem to have so much less affection for their town's physique than Parisians do for theirs. After living in Paris for two years, he concluded that the Parisians were "the most knowledgeable people in the world about their corner of the block—and the most passionate." To bring New Yorkers around, Lewis has, since 1978, been conducting "The City Transformed," a course designed to open New Yorkers' eyes to the architectural riches of the town from Colonial times to the present. This month, he begins the spring semester of the course, subtitled "America's Architecture." Although the view is broader, the focus is still on New York.

What most distinguishes Lewis from his more credentialed counterparts (he shunned architecture school when he discovered students and faculty alike "joking about the nineteenth century, for relaxation") is his almost physical enthusiasm for his subject. His emaciated frame suggests a man consumed. Hurrying through Grand Central station two weeks ago, he came upon a plywood construction fence and immediately broke off a conversation to investigate. "I'm in here so often," he said later, "I have a proprietary sense about the place."

Lewis grew up in Woodhaven, working intermittently at the department store his father still runs, Lewis of Woodhaven. After Forest Hills High School, Berkeley, and the New School, Lewis took a job doing research and leading tours for the Friends of Cast Iron Architecture and was soon organizing the one-shot "Discover New York" tours for the Municipal Art Society. His twelve-part "America's Architecture" includes lectures on Thursdays from March 28 to June 13, plus four Sunday walking tours. (The cost is $160; $12 for individual sessions. Call 935-3960 for registration information.)

While finials, gargoyles, and squinches form the core of Lewis's course, New Yorkers are also a part of it. "You can't know a building unless you understand the people who built it," he says. "The Victorians, for instance, had a much more mellow view of the world than the people who produced the arrogance of the Bauhaus. We're not just looking at buildings; we're looking at how they become a city."

CARTER WISEMAN

Photograph by Chuck Fishman. Illustrations: top, Guy Billout; left, Howard B. Lewis.

RITUALS

The Hottest Seminar in Town

"NOBODY NEEDS TO WALK ON fire," Michael Sky reminded his class on an unseasonably warm February afternoon. "You can get burned doing this. We wouldn't be here if you couldn't. The danger is what brought us together."

Forty of us—young actors and students, middle-aged engineers and doctors, housewives from Long Island, and a skeptical reporter or two—had signed on with the Learning Annex for Sky's seminar, which would take four hours to teach us how to walk barefoot across a bed of 1300-degree coals.

Sky, 33, an unimposing man with expressive hands and a soft delivery, assured us that fire walking "is not something invented in California a few years ago." An ecstatic ritual long practiced by ancient cultures around the world, it came to this country from Tibet eight years ago when a Californian named Tolly Burkan learned it from a friend. Burkan spread the news, and today there are more than a dozen fire-walking masters who have led some 40,000 Americans across the coals, with only a handful of hospitalizations.

Workshops around the country draw a mix of the holistically healthy, young professionals out to live dangerously, and regular folks with sensible things to say about overcoming their fears and limitations. At $50 to $125 per walk, fire walking has already helped make a millionaire of Tony Robbins, the Werner Erhard of fire, who preaches that confronting the coals will boost people's social and financial power. (It's worked for him—Robbins recently drew 500 to a Manhattan fire walk and threw a black-tie walk at his new California castle.)

Nobody has yet explained why flesh isn't fried on contact with the coals. Some scientists theorize that feet produce a layer of protective sweat just before the walk; others believe the brain releases neuropeptides that save the fire walkers' soles. "I can't say for sure what happens in a fire walk," said Sky. "If I had to understand it, I wouldn't be here right now. . . . I know that if we all focus on the reality we're creating together, we'll be fine. Did everybody sign a release form?"

The exercise, it turned out, wasn't about walking through fire at all; as Sky told us, "It's about learning to walk through fear." And there was plenty of fear to walk through, not all of it having to do with fire. One woman hoped "to finally get past feeling like a victim." A husky cabdriver confessed, "I feel so frightened so much of the time, and I thought this might be a way out."

We were fairly relaxed about the whole thing until Sky led us outside to get a look at the bonfire; it was not made of aluminum foil and orange lights. Back inside, he showed us relaxation techniques and deep-breathing exercises, invoked Carlos Castaneda and Norman Cousins, and told us to "close your eyes and go inside" to imagine "the very worst that could happen tonight." (I saw myself sprawled face-first across the coals, incinerated.) "Are you emotionally capable of handling that?" (I was not.) "If you aren't, you probably shouldn't walk tonight. . . . This whole night is about one step—that first step when you're in front of the fire. . . . And once you take that first step, *keep walking.*"

Outside, with our shoes and socks off, we held hands in a great circle around the fire and chanted, "All this earth is sacred, every step we take," while Sky raked the coals into a nice, even path. He made his way through the fire—a little gingerly, I thought—and people stepped up to follow. Careful not to look down at the coals, they mouthed phrases like "cool moss" and "wet snow," and walked right across. Some never lost their smiles, but from the look of a few others, the path was griddle-hot.

I watched an actress, an engineer, and two middle-aged women get safely across, and then I approached the coals. I smelled smoke, felt the heat on my chest, and made the mistake of looking down. Flames licked up from a corner of the coal bed, and my breathing stopped. I closed my eyes, tried to relax, and took the first step.

Afterward, about 35 of the 40 in class had walked. There were some blisters, but no one was seriously hurt. Most said their feet were not burned at all, and some had felt *no* heat during the walk. Others compared the sensation to a walk across the beach on an extremely sunny day. My own walk had been more like one on a hot gravel road—I'd cut my foot on one particularly sharp ember, and I was puzzled because the sharpness had been worse than the heat.

There were exuberant handshakes, hugs and kisses, lots of talk about human potential (and even some about starting a fire-walking club) but no explanation for what had happened. Sky said he hoped we'd "accept the implications" of the experience. "I'm passing around a bottle of aloe lotion," he added. "It soothes the ouchies." ERIC POOLEY

Photograph by Paul Taubleib.

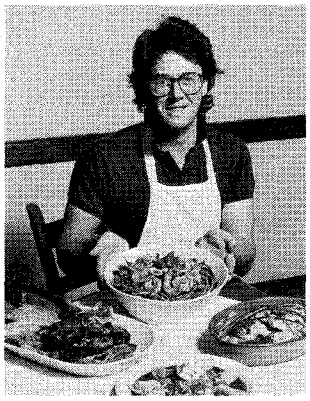
CHOW

New Wave Cuban-Chinese

LOTS OF SERIOUS EATERS love Chino-Latino food, the cuisine created when Chinese laborers came to the Spanish Caribbean (especially Cuba) in the twenties. Who doesn't love black beans, yellow (or fried) rice, Chinese roast pork, bacalao (codfish), fried plantains, avocado pear, and a side of egg roll?

But this stuff has never quite caught on with the "restaurant madness" crowd. Why? "Because the specter of the greasy spoon has haunted the food," say Stew Rosen and Bill Lalor, who've just spent over a million dollars to start a high-style Chino-Latino place.

The restaurant, called Bayamo, is set to open in April at 704 Broadway. Bayamo, says Rosen, is the name of the Cuban town where Chinese laborers first settled. On the menu, there's a logo of chopsticks holding a whole chili pepper, but no humble Chino-Latino eatery ever saw the likes of this menu: bombas de camarones y papas (fritters of minced shrimp, potato, chili, and cheese), pastelillos chinos (fried dumplings filled with ginger, crab, and papaya), ropa vieja (Cuban pot roast), and deep-fried tofu with Chinese black-bean sauce and stir-fried watercress.



Bayamo will have a high ceiling, cast-iron columns, and a mezzanine as well as first-floor dining—seating's for 288. There'll be Latin as well as Chinese music over an elaborate sound system (though the place won't be noisy), and colorful murals by artist Nadia Roden. Appetizers will cost $2.95 to $3.95 each and most dinner entrées no more than $9.95. Bayamo's kitchen (staffed by Cubans as well as Chinese) will be open daily from 11:30 A.M. until 2 A.M., and the bar will close at four in the morning.

BARBARA COSTIKYAN

TRIVIA

1. Which two Hall of Famers managed both the Mets and the Yankees?

2. Why are beavers on the murals of the Astor Place subway station?

3. Who was governor of New York between Nelson Rockefeller and Hugh Carey?

4. How did the Dakota get its name?

5. Who lived at 1049 Park Avenue?

1. Yogi Berra and Casey Stengel.

2. Because John Jacob Astor, for whom the street is named, made his first fortune in beaver pelts.

3. Malcolm Wilson, now chairman of the Manhattan Savings Bank.

4. When the Dakota was built, in 1884, it was considered to be so far north that it might as well have been in the Dakota territory.

5. Felix Unger and Oscar Madison.

PRICES

HERE'S WHAT SOME SUMMER rentals cost this year:

☐ Ten-bedroom, eight-bathroom oceanfront house with four fireplaces and a gazebo in East Hampton from Memorial Day to Labor Day through Beadle Realty (Newtown Lane, East Hampton), $110,000.

☐ Contemporary villa with four bedrooms, four and a half baths, media room, tennis court, and pool in Westport, Connecticut, from June 25 to Labor Day through Mila Grieb Village Realty (191 Main Street, Westport), $50,000.

☐ Three-bedroom contemporary house on the ocean, with decks on two levels and a Jacuzzi, in Ocean Beach, Fire Island, from May 1 to September 30 through Lee Pokoik Realty (575 Madison Avenue), $22,500.

LONDON LETTER

Heeeere's Terry

LAST JULY, THE *Tatler* proclaimed Terry Wogan the fifth most famous person in Britain, behind the queen but in front of Prince Charles. Since then, his reputation has grown: A fortnight ago, *The Spectator* declared that the talk-show host was quite simply "the most famous person in Britain."

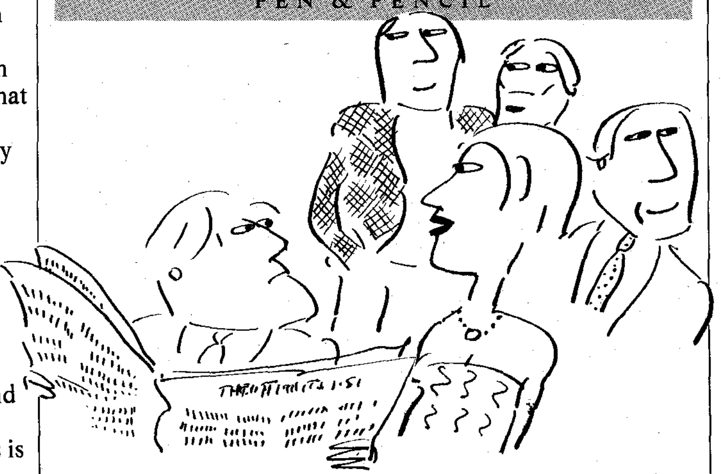
With characteristic self-effacement, Wogan describes himself as a "jobbing broadcaster." Nevertheless, he has been voted Male Television Personality of the Year by *TV Times* for seven years running, and has recently been given his own thrice-weekly, peak-time chat show by the BBC. He has been called Britain's Johnny Carson, but his audience appeal is more subtle. "Woganese is a private language known to several millions but private nonetheless, and it takes years to become fluent," commented the London *Times* on his intriguing blend of intimacy and modesty.

Wogan's way with words is particularly Irish. He was born in Limerick in 1938 and educated at Belvedere College, the alma mater of that equally loquacious Irishman James Joyce. Wogan heads a small battalion of Irish broadcasters who are leading the way on British radio and television. Some have ascribed this trend to their accents, which cut through the more class-based accents of the English.

Wogan's style is to share with his audience an amazement at his own fame. He never carries a list of questions and claims that his family doesn't bother to watch his shows. On the first program of the series, he tripped over and fell at the feet of Elton John, which seemed to delight them both. Though he doesn't deny he's one of the BBC's greatest assets, he adds that he doesn't care too much. "I recognize that it's only TV," he says. "It's not brain surgery."

CRAIG BROWN

PEN & PENCIL



"This is the master bedroom, and this, technically speaking, is the master."

ANTHONY HADEN GUEST

Photograph by Boyd Hagen/Camera 5.

BY RUTH GILBERT

RUTH RECOMMENDS

An exhibition of Igbo (pronounced eebo) arts is at the Center for African Art March 12 through June 16. It includes masks, costumes, and sculptures.

MERCE CUNNINGHAM DANCE COMPANY

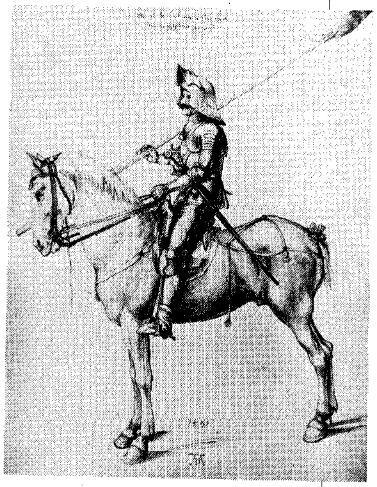
The great man himself (below) presents three major premieres, plus favorites from the company's repertoire, during his engagement at City Center March 5 through 17.

'THE OCTETTE BRIDGE CLUB'

Peggy Cass, Anne Pitoniak, Lois de Banzie, and Nancy Marchand are among the stars in P. J. Barry's new play at the Music Box concerning eight sisters who get together bi-monthly to play bridge and gossip.

'REQUIEM FOR A HEAVYWEIGHT'

John Lithgow (right) stars as a fighter seeking a new life and George Segal plays his manager in a stage version of Rod Serling's teleplay now at the Martin Beck.



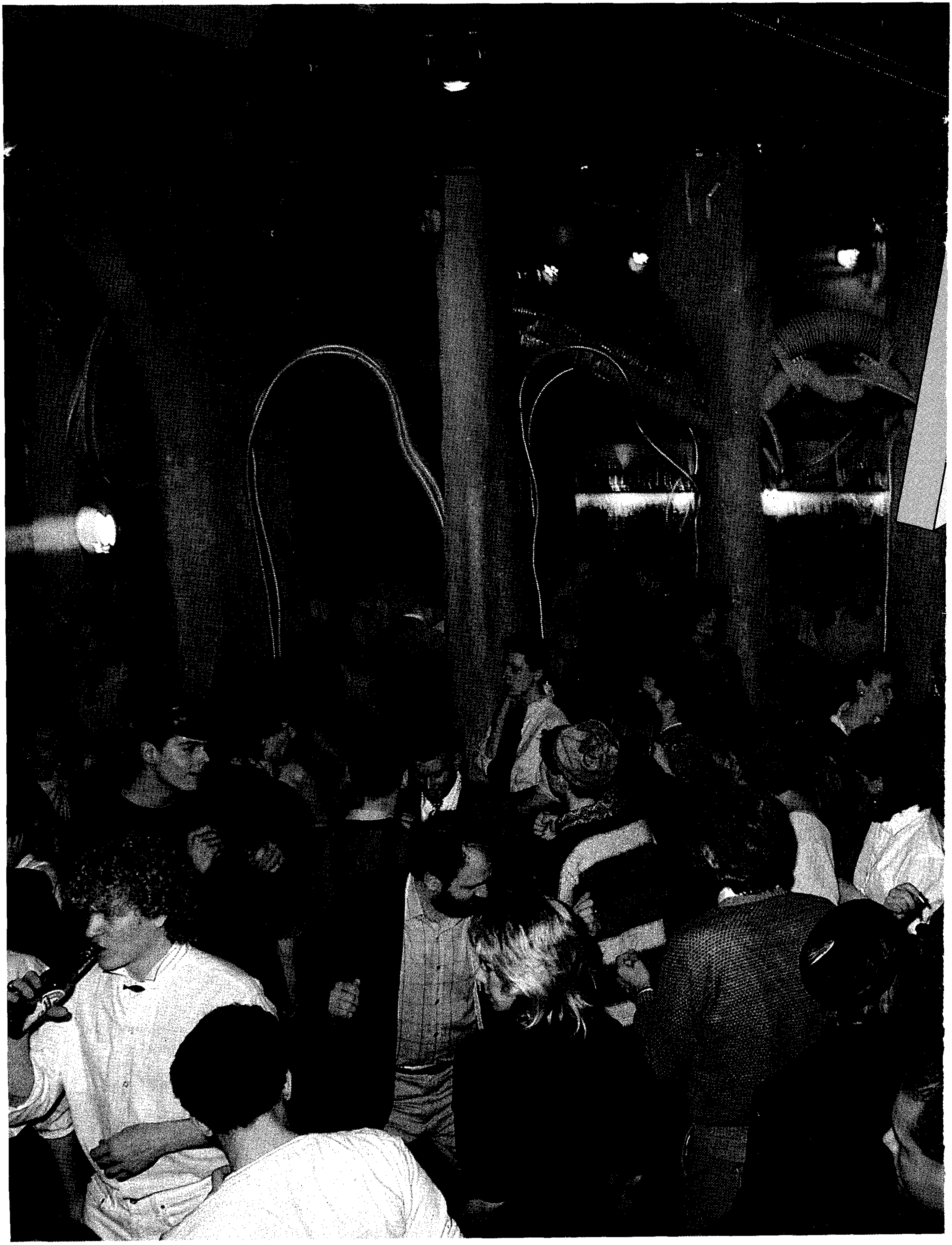
'OLD MASTER DRAWINGS FROM THE ALBERTINA'

Knight on Horseback, *a pen-and-brown-ink drawing by Albrecht Dürer, is among works from a former Austrian palace. The exhibit is at the Pierpont Morgan Library March 8 through May 26.*

'LADIES AND GENTLEMEN THE FABULOUS STAINS'

Diane Lane stars as a tough-as-nails fifteen-year-old orphan turned punk-rock star who joins an all-girl group that rockets to stardom. It begins a two-week run at Film Forum March 6.

Photographs: top left, Jack Mitchell; center, Gerry Goodstein; top right, the Albertina Collection; bottom left, Ray Fisher.



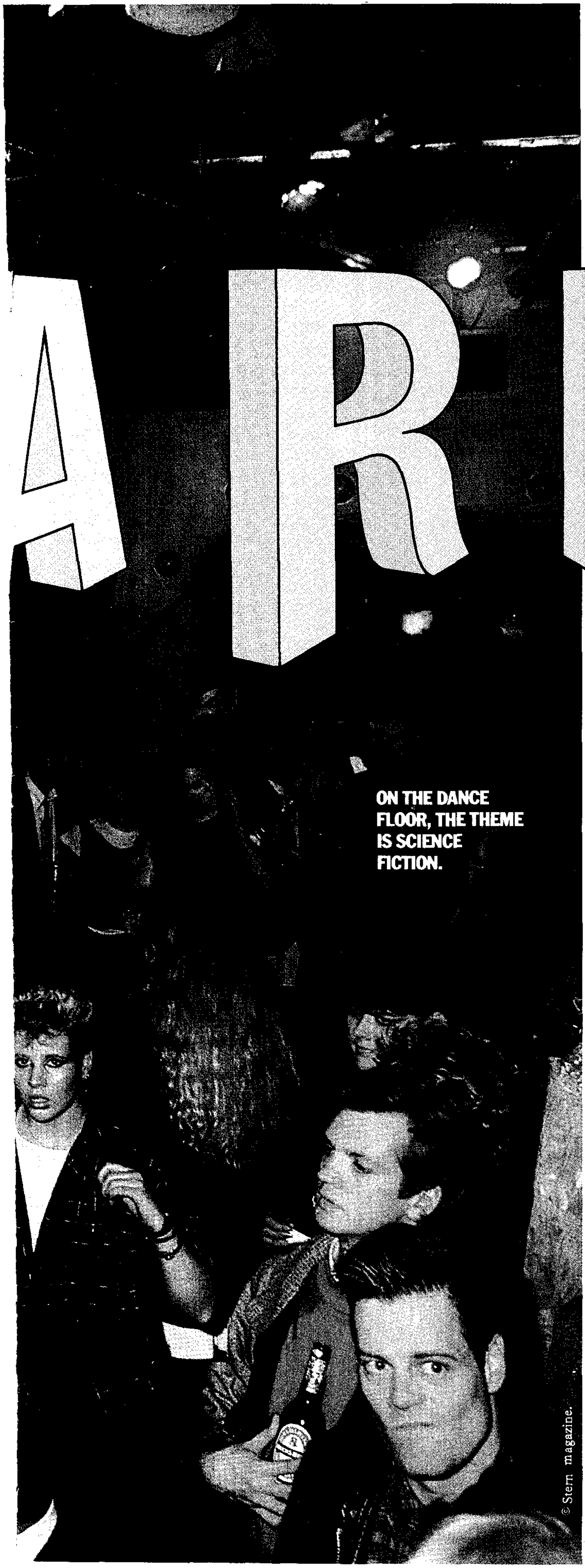
Photographed by Volker Hinz.

NEW YORK

INSIDE AREA

By

Jesse Kornbluth



ON THE DANCE FLOOR, THE THEME IS SCIENCE FICTION.

© Stern magazine.

AT NINE ON SUNDAY MORNING, AN HOUR WHEN MOST DANCEhall owners are unconscious, the four owners of Area are just going to work. They wear jeans, engineer boots, sweatshirts, and, in one case, a green-and-yellow cap with a little buckle in front. Not stylish stuff, but well suited to late January's most urgent task—today, for the thirteenth time in Area's sixteen-month existence, the club's proprietors are going to destroy it and then, in a four-day marathon they call a "change," build it anew.

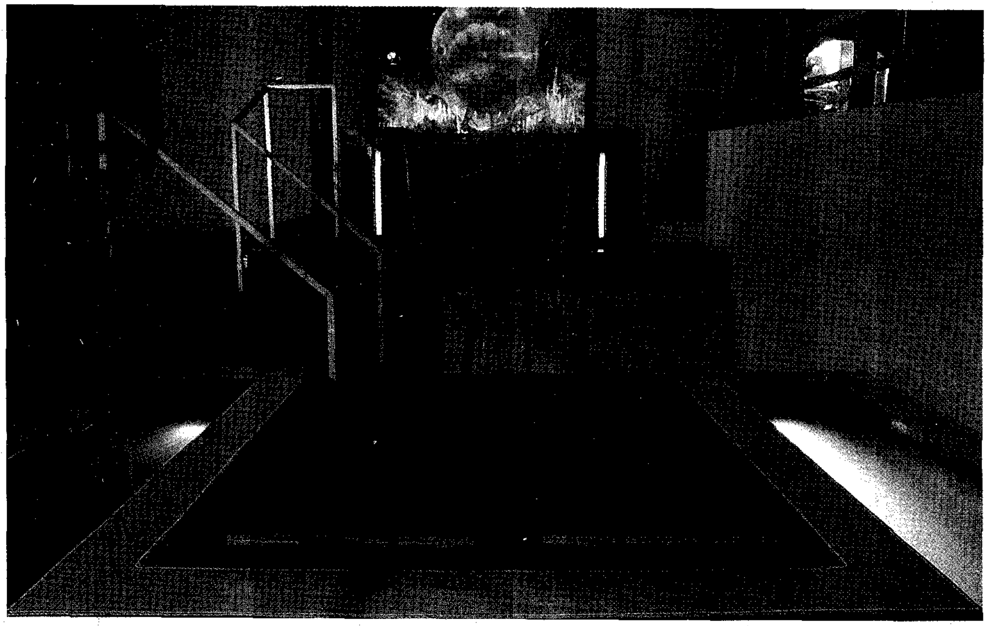
Darius Azari, Christopher and Eric Goode, and Shawn Hausman begin their assault with hammers and crowbars. The flaming cross, the central artifact of December's Faith theme, is wrenched from the swimming pool. Into the dumpster go the Mexican-church façade, the giant Buddha, the Egyptian tomb. By noon, with more helpers on the scene, the hundred-foot entranceway is stripped bare, and discarded icons litter the dance floor.

With a $60,000 budget—twice what a change usually costs—and 40 experienced employees willing to work around the clock, it should be possible to install Area's next theme, Science Fiction, well before 11 P.M. on Wednesday, when the club reopens. What, after all, needs to be done? Set the sci-fi constructions in the club's eight display cases. Convert the entranceway into an intergalactic intestinal tract. Paint. Cover the swimming pool, and build a lunar landscape. Arrange the projectors. Move the lights. And open.

An impossible task.

For although Area is arguably the most ambitious and inventive dance club around—no other disco attempts more than seasonal redecoration—the thirteenth change might as well be the first. The club's design studio is quite small, its storage space nonexistent. As a result, the new displays must be built in the club during the day, broken down and hidden at night, then pulled out for assembly during a change. And that rarely happens smoothly. The owners are famous for violent arguments about aesthetics, and their decisions about the next

A R E A



THE SILVER LOUNGE CONTAINS THE BAR, WHERE WORLDS COLLIDE.

theme tend to get made weeks after they're supposed to.

So at 3 P.M. on Wednesday, two of the seven giant stalagmites that are to dominate the dance floor are still only skeletons. Shawn Hausman's pet project—a plastic space homunculus that is supposed to oversee the room on a track powered by a garage-door motor—can't be made to run properly. Five of the eight display windows are still empty. All the ladders are in use, and desperate workers are overturning garbage cans and standing on them. This deprives other workers of containers for papier-mâché, so they grab champagne buckets. Upstairs, Chris Goode leans out a window to hang a ROCKET sign and succeeds only in blowing a fuse. The lights, computer, and telephones crash as one.

"I can't take much more of this," someone says.

He is wrong.

Now the workers, many of them functioning on an hour's sleep, are slowing down. At this pace, they might be preparing a gym for next month's high-school prom, or, perhaps, an amateur show: "Andy Hardy Builds a Disco." The most varied and discriminating dance-club clientele on the planet will, tonight, surely be disappointed.

At eleven, Darius Azari shoulders a video camera and memorializes chaos: workers flailing with decorative details, Chris Goode on a ladder readying the lights, bartenders struggling to prepare the just-painted lounges. Usually, Darius turns on some music at this hour, everyone drinks beer, and satisfaction reigns. Tonight, there's no time for private celebration.

DENIZENS OF THE DEEP.

At 11:45, Eric Goode turns to his sister Jennifer.

"You going?"

"Yes."

"Let's go together. *Now.*"

Johnny Dynell, in black tights and a chain-mail shirt, saunters to the D.J. booth to start the music. Eric and Jennifer depart. The club opens.

Eric Goode is the most widely known of the owners, but no one would note his absence; minutes after the first guests stroll in, oohing and aahing, the club is filled. Or, rather, three clubs are filled. The first is the one on the dance floor, where young Wall Streeters in pin-striped suits and young women in taffeta dresses forget their portfolios together. They're joined by college kids dancing alone, a middle-aged couple or two, a sprinkling of blacks. But few bohemians are here—the music's too industrial for that. Indeed, it is shockingly retro, bass-heavy disco—the sort of sound you find in second-rate nightspots around the world and are not expecting to find here. But dancing isn't what Area's really about. The second club—the downtown Elaine's—is the silver bar, set far enough away from the dance floor to blunt the disco beat. Under the glass bar is a long, perforated sheet of steel, with straight pins filling the perforations. You can stick your hand under these pins and make a wave pattern by pushing them up—or, if it's your taste, draw a little blood. This décor-danger motif is repeated on the back wall, where lemon sharks glide through an aquarium.

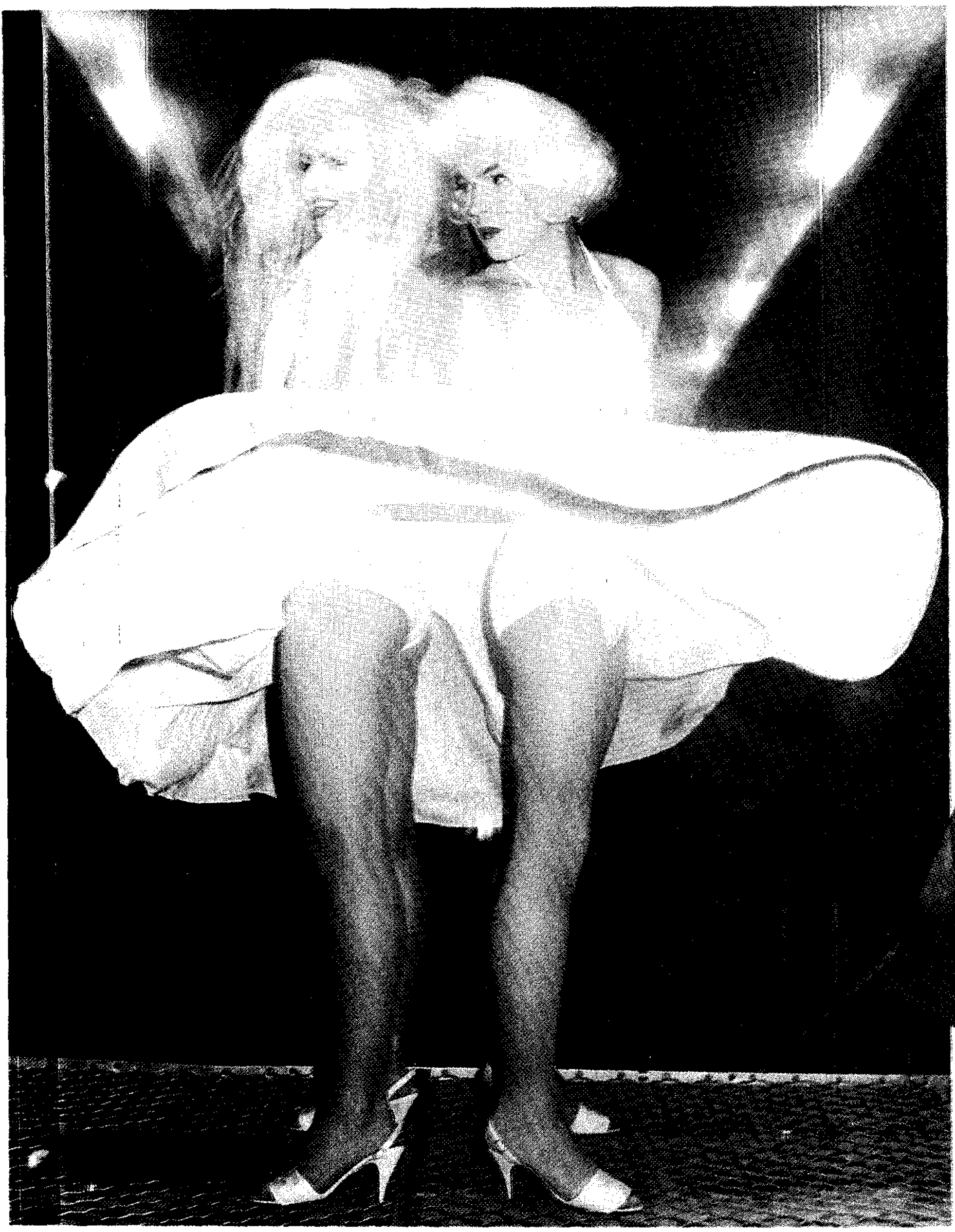
The silver bar is where worlds collide. Andy Warhol might be brushing up against Malcolm Forbes, Keith Haring and Jean Michel Basquiat against David Byrne or Giorgio Armani, Scavullo and Joan Rivers against Phoebe Cates or Henry Geldzahler. And if no one's mixing, Stephen Saban, the Boswell of the night, will push them together, later to remind them what happened in his column in *Details.*

The third club is the cavernous ladies' room. The owners always saw this as a hangout, but they never imagined that men would outnumber women here. While women preen before the mirrors, others mill around, waiting for an invitation to share a stall for a bit of substance abuse or even some friendly sex. These longings are more desired than experienced, and so the ladies' room becomes, in effect, an Easter parade for voyeurs.

Nevertheless, this is pretty hot stuff when compared with other clubs. Studio 54 is now a moon shadow of itself: Its strenuous pecking order has given way to promotional parties and a sushi bar. Xenon, once the favored watering hole of the Europeans, is closed; Club A hasn't quite taken its place. Limelight is a money machine that admits anyone with $15. Danceteria, for all its efforts to feature different themes on different floors, caters mostly to kids. Kamikaze is nondescript. The Fun House and the Roxy are mostly for serious dancers. And if you put the crowd at Visage under bright lights, you wouldn't find Area's mix of names and faces.

Which leaves downtown as the last best hope of night crawlers. Those with an appreciation of the Lower East Side art scene, a heightened sense of irony, and a

Photograph, top: Langdon Clay.



Area's regulars, who follow the scene as if it were the stock market, know it's the place to be when a theme is introduced.

A PERFORMANCE PIECE (LEFT) AND THE HUNDRED-FOOT ENTRANCEWAY.

laissez-faire attitude about promptness will find much to amuse them at the Chandalier, the Limbo lounge, and 8 BC. MTV addicts can watch videos on lots of screens at Private Eyes. In *Bright Lights, Big City,* Jay McInerney made Heartbreak into a legend, but its ladies' room is not like its counterpart in his novel, nor is the crowd as lively as his 1983-era cynics made it. (McInerney recently had a book party thrown for him at Area.) For live rock, there's still the Ritz and Irving Plaza.

To most of America and even to most New Yorkers, these distinctions are unimportant and incomprehensible. But for night people, who follow this scene as if it were the stock market, they are crucial. They know that Area is the only club to entwine the disparate strands of New York nightlife—arty displays, famous and anonymous patrons, the faintest whiff of decadence, and the occasional live band. So at 1 A.M. on the night a new theme is introduced, it is the place to be.

It's exactly 1 A.M. when Darius Azari grins. "Too bad nobody came," he says, and follows Chris Goode and Shawn Hausman into the night.

That the owners of Area would punt on the evening of a hard-won triumph is no surprise to those who know them. They don't drink or take drugs, don't dance or listen to rock music, don't recognize celebrities, don't even like to go out. How is it, then, that they've built the former Pony Express stables on Hudson Street in TriBeCa into an international draw grossing more than $3 million a year? And how—without money of their own or big-time backers—have they done it at the improbable ages of 25, 26, 27, and 28?

THE CHAIN OF EVENTS THAT LED TO AREA began in 1970, when Frederick Goode left the Thacher School in Ojai, California, to start his own school. He moved his wife and five children to San Rafael and, with a friend, founded the School of Arts and Sciences, where students did their academic work in the morning and experimented in the arts all afternoon.

In 1973, Shawn Hausman, the seventeen-year-old son of film producer Michael Hausman and actress Diane Varsi, enrolled and met Eric Goode, the headmaster's sixteen-year-old son. Shawn liked making surrealist movies. Eric aped sixties pop-art constructions. Neither had much use for school. They became instant friends. Goode's second son, fifteen-year-old Chris, was at the Athenian School in Danville, California, where he got very good grades and won the lead in the school play. That he was something of a prankster—he once transformed an old Volkswagen bus into a spaceship and drove it through the cafeteria—only added to his stature.

Darius Azari, the fifteen-year-old son of a Persian physicist, was also attending Athenian, though not as happily as Chris. He was, however, having quite a nice affair with a teacher. Late one night, as he slipped back into the dorm, he noticed Chris's door open and his light on. Darius looked in. Chris had visitors: Eric and Shawn. Both wore silver cowboy outfits. "I was intrigued," Darius recalls. "I walked in."

This affinity group was soon getting along better than the Goode nuclear family. With her sisters, Mrs. Goode had inherited a ranch in Sonoma. And with them, she'd got hooked by the self-help gurus then befogging San Francisco; soon, these eccentrics were using the ranch as a rural outpost. Adults running naked across the landscape was not what Frederick Goode meant by progressive education. He moved to Seattle, his wife remained in Sonoma, and in the fall of 1975, when the other children dispersed to live in the woods or attend school, Eric chose to stay on for a few months in the Goodes' eight-bedroom house in San Rafael.

That December, Eric decided "to impress some girlfriend" by giving a party. If the theme was predictable—boredom in suburbia—the approach was not. He and Shawn gave each room its own party motif, and instead of Santa Claus coming out of the living-room fireplace, they had a naked boy emerge followed by live chickens. A hundred costumed kids cheered, and December Dog, as Eric called it, was a great success.

Eric and Shawn decided to expand. In the spring of 1976, they spent two weeks preparing for a slumber party at the Sonoma ranch. They set up beds and tents in the fields, built a maze of tires, filled bathtubs with liquor. Chris and Darius trucked Athenian students 80 miles for Spring Puppy, which was also a hit.

That summer, the four spent a month in Sonoma preparing Dog Gone. They got 100 outdoor posters, which they pasted on jerry-built billboards that had been jammed together to form a tunnel leading to the swimming pool. They poured bushels of apples into the pool and strung giant red weather balloons on overhead cables. Then, because they were now beyond the high-school scene, they invited hundreds of the hippest people they knew in San Francisco.

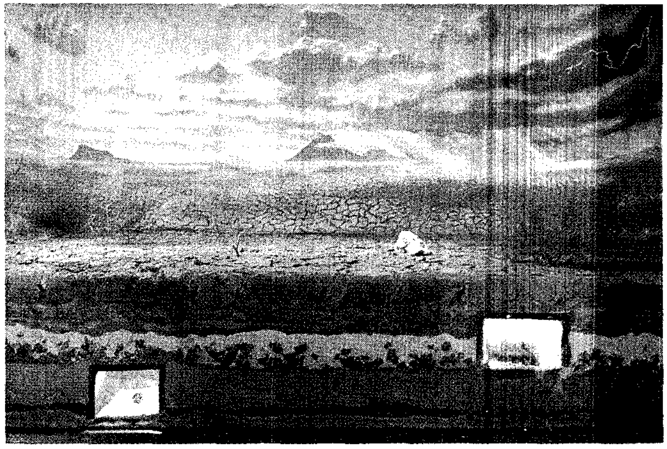
Only twenty showed up.

THREE YEARS PASSED. CHRIS CAME TO NYU TO study acting and film. Eric enrolled at Parsons School of Design. Shawn tried the California College of Arts and Crafts and San Francisco State before coming to New York to do film-production work. Darius signed up for pre-med at USC. On the surface, the four boys appeared to be settling down. In fact, they were seething—at the limits of school, their employers' narrow imaginations, and, most of all, at the futility of working on enterprises they didn't control.

For Chris—whose boyish good looks and easy manner give people the impression that he's the most stable of this group—

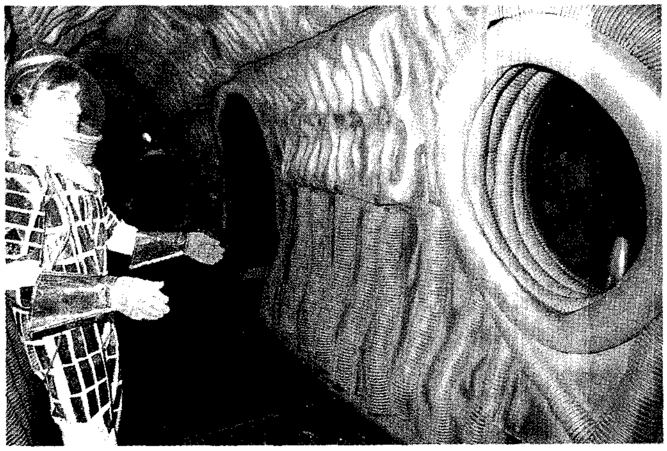
EVERY FIVE OR SIX WEEKS, AREA CHANGES ITS THEME.

Running their first club, the four friends hung fresh bones near a cow's head, put eels in tanks under the bar, and alternated films on joggers with bestiality movies.



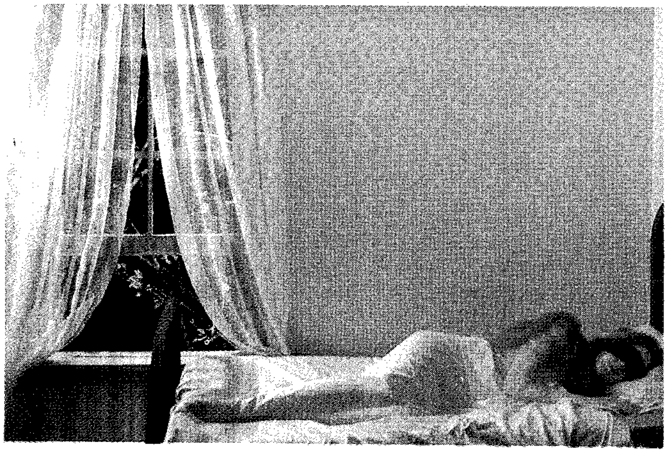
Dana Buckley.

ELEMENTS



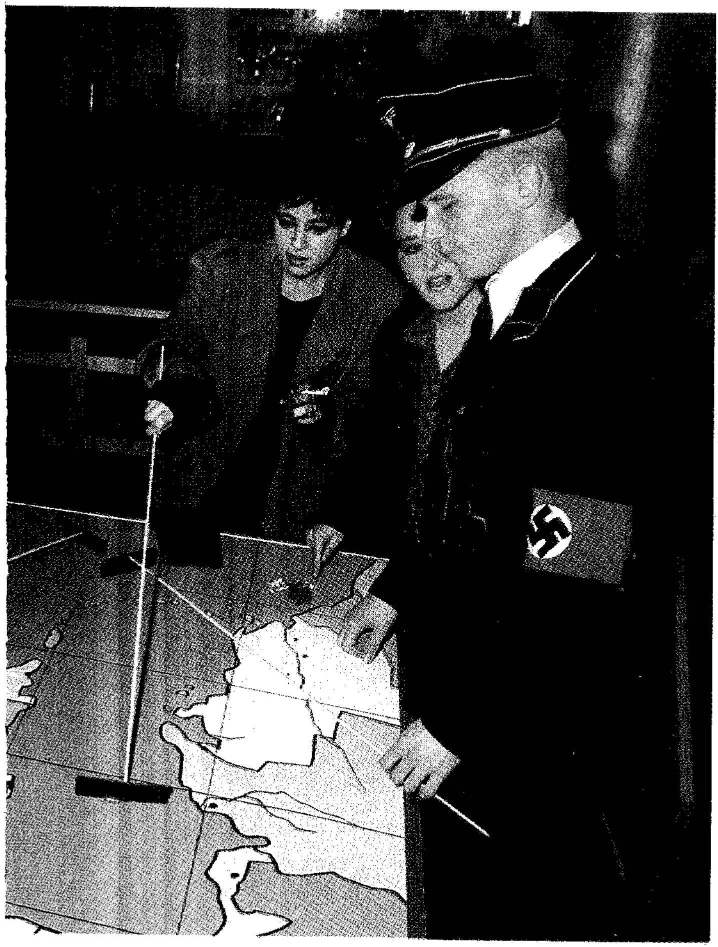
SCIENCE FICTION

Headline rendered by Dennis Ortiz-Lopez.

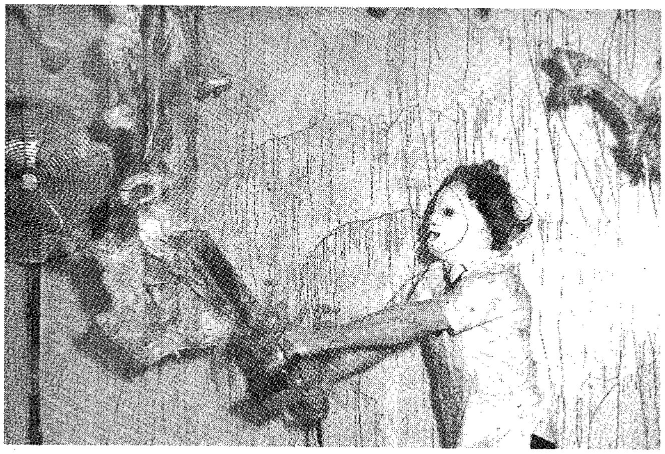


NIGHT

OBELISKS



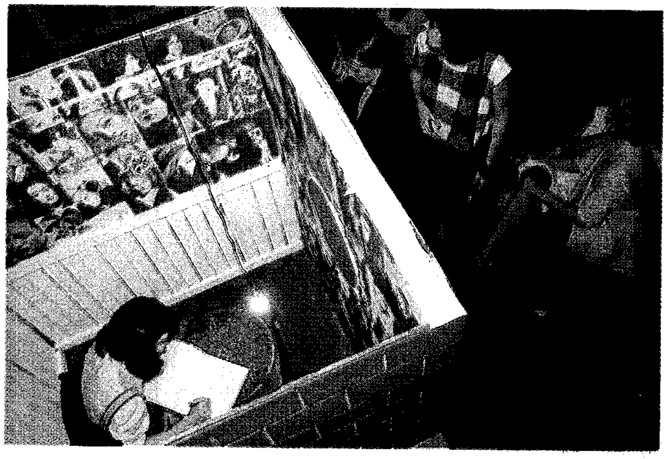
WAR



HALLOWEEN

RETROSPECTIVE

WAR



CONFINEMENT

the pressure was most unrelieved. NYU acting classes reminded him of the est weekends his mother had forced on him. And the jobs that paid his tuition—the 6-A.M.-to-1-P.M. shift at a Penn Station bank, an apprenticeship to a volatile fashion photographer, and production work on feature films—only intensified his loathing for low-paying subservience. To keep himself sane, he switched into the NYU film department and took photographs of men in pink suits holding pink drinks.

Eric was also having a hard time. Studio 54 was then cresting, and he and Shawn went there every weekend. "I spent more time making my costumes than I did on school projects," Eric says. "Shawn would leave Studio at 6 A.M. to work on *Hair*, and I'd go off to Parsons, but I knew school wasn't right." In his second semester, he went home and enrolled at San Francisco's Academy of Art.

During this final fling with formal education, Eric decided to throw the biggest "dog" of them all. He rented a Quonset hut in San Francisco for $100, chose Sex, Fear, and Cars as his theme, and enlisted 25 volunteers to execute it. "Everything we did involved synthetics," he recalls. "The guests came in disposable clothes, got fingerprinted, had their pictures taken by a camera with no film in it, and entered the hut through a dark tunnel." Shawn flew out for this event, saw 300 people partying madly, and agreed with Eric's assessment—this was their dream made real, this was clubland.

With their enthusiasm revived, the group reassembled in New York. Eric and Shawn moved into a $400-a-month loft on Walker Street, where they were joined by Darius, who'd left college to take elementary-school-class photographs in Brooklyn. For décor, they displayed their motorcycles and appropriated abandoned sets from the movies they worked on. For money, they redesigned a floor at the Mudd Club, drove limousines, and, as often as they could, worked on movies. And inevitably, they gave another of their parties.

The invitation—a scrap of paper with tiny print, and a magnifying glass—suggested that this was more than a loft party. The event itself left no doubt: There were slides, films, a D.J., and 400 guests. "After that, it was hard to be excited about movies," Eric says. "If you're not the director or an actor, it's like any other job."

If all Eric now wanted was to open a club, he had allies in Darius and Shawn. "My family always entertained," Darius explains, "and in Iran, a party's not just a party. It's something you plan and manipulate." The only holdout was Chris, and circumstances would soon encourage him to throw his lot in with his brother and their friends.

As teenagers, Chris and Eric had discovered that their grandfather had left a second legacy at the Sonoma ranch—a collection of guns, coins, and rugs. In a few years, they'd sold off many of these items to support themselves. In the summer of 1980, with money tight, Darius, Chris, and Jill Burkhart (then Chris's girlfriend, now his wife) got a truck and drove off to Pennsylvania in search of similar treasure. It wasn't long before they were stopped by police and put in jail.

Darius, who grows a Nixonian beard by noon, was dubbed Mafia Man by other prisoners. Chris, who doesn't need to shave, became Womanhead. The first day in jail, he made the mistake of beating a convicted bank robber at chess. "After that," Chris says, "it was all over for Womanhead."

Within a few days, says Chris, "we pled guilty to trespassing—not even a misdemeanor—and went home."

BY THE SPRING OF 1981, THE FRIENDS WERE ready to try a place of their own. They found a fourth-floor walk-up at 516 West 25th Street and got to work. In a display case, they set two live rabbits in a nest of fake fur. They brought 40 fresh bones from the meat markets and hung them from the ceiling near a cow's head they'd had encased in plastic. Eels swam in tanks under the bar. The projectors alternated films of joggers with bestiality movies.

"We did a lot of stuff I regret," Eric now says.

To draw a crowd, the foursome mailed thousands of black-and-yellow capsules with a note directing the recipients to add hot water and stir. Those who did saw a small plastic rectangle float to the surface, advising them of the club's existence. On opening night, 1,000 people showed up, each with $5 in hand.

Because the club was operating outside the law, the four friends planned to open it two nights a week for just a month. An off-duty policeman from the Bronx dropped in one night, causing Chris to run downstairs and stash money in trash cans as he fled. But having survived that scare, the owners decided to remain open for a grand total of thirteen nights.

One morning near the end of that run, the exhausted quartet stuffed the previous night's take in a box, staggered to their truck, and began driving a load of garbage to New Jersey. The truck was rickety, and the door fell open. Money flew into the

ANDY WARHOL AND JEAN MICHEL BASQUIAT.

Embraced immediately, Area could afford to ban photographers, ignore celebrities, and limit its hype to oddball invitations.

street, followed by four disheveled young men. It was a funny farewell to 25th Street—and a telling metaphor for what was to come.

IN THE SPRING OF 1982, ERIC, Shawn, Chris, and Darius spent their days bicycling around the city, stopping at every building that looked as if it might have a vacancy. Only two seemed promising: the General Tire building and the building at 157 Hudson Street, three blocks south of Canal. Because this building was adorned by two sculpted dog heads, it was the clear favorite.

With 12,500 square feet, it was also closer to their fantasy. "We wanted a long entranceway, a separate lounge, and a big flex space," Eric says. "But then we wanted to twist those norms with display cases that held water in the bar, glass floors with people underneath, huge and elegant bathrooms, and transparent toilets."

The stumbling block was money. To get it, they again decided to twist the norm. "We knew that if we made a regular portfolio, it would be treated like every other one," Darius explains, "so we wanted to make the weirdest proposal anyone ever got. Our idea was to put the whole idea of the club in one place—and to show how much effort we'd commit to the smallest thing."

The smallest thing turned out to be an artifact. They made six of them. The work took a month. The Box, as they call it, was a black cube with an embossed logo and leather snaps. It had one button, which, when pushed, activated a cassette. This tape advised the listener that the box held four envelopes containing a conceptual description of the club, a financial plan (which turned out to be so accurate it was only 10 percent below their actual construction costs), letters of recommendation, and some sanitized biographies of the four friends.

Many people saw these boxes.

Not one invested.

A friend knew a furrier's son who'd come to 25th Street and liked it. The furrier's son put up a small, five-figure chunk, the four owners pooled their modest savings, and in November, demolition began. The owners worked through the winter in this unheated cavern. By spring, they were ready to build. All they had to do was raise more money. With difficulty, they did this, and their fifteen-person crew—plus the third Goode brother, Greg, the club's contractor—went on working.

FRANCESCO SCAVULLO WITH GRACE JONES.

A name was their next problem. They wanted something ambiguous, free-floating, cryptic, something that didn't suggest a club. They did, however, want to play off the one important fact about the place: that it would change. The space was just raw material, a staging ground, a generic environment—an area. Electing officers was much easier. They just drew cards. Chris lost and was named president. It was not a title the other partners took seriously—from the beginning, they agreed that everyone would be in on every decision. (Because *someone* needed to be an expert in finance, Chris had taken a few accounting and business-law classes at NYU.)

The pill had worked once, so they sent out 5,000 invitations in capsules for their September opening. Typically, they were less than prepared for it. Hours before Area opened, water poured through the ceiling. Paint was still being sloshed on the walls. No one knew how to use the cash registers. Bouncers had been hired, but no one had ordered ropes and stands.

At midnight, with workers still building the displays, the owners looked outside.

There, waiting patiently, was the most interesting mob they'd ever seen.

"The pill worked," Chris says.

AREA WAS SUCH AN INSTANT SUCCESS THAT, for a while, the owners could run the club exactly as they liked. So for the first six months, they avoided the private parties that are the bread and butter of most clubs. (These events, organized by professional party promoters, are, in the main, held in the hours before the club opens to the public. The club offers free admission to the "guests." In exchange, it gets a lively bar business and the makings of a crowd.) They banned photographers. Did oblique advertising. Refused to construct a special zone for celebrities. Resisted all suggestions that they put up a marquee. And fine-tuned the door policy to make sure that uptowners and Europeans didn't displace downtowners and gays.

With success came more of the partners' favorite media form: oddball invitations. They sent champagne-bottle crackers for New Year's Eve, hollowed-out eggs (the eggs themselves were donated to soup kitchens) for Natural History, black handkerchiefs for Halloween.

Because each invitation was different not only from the preceding one but from anything New Yorkers had ever seen before, the club quickly fixed its image as a combination art gallery, performance center, and dance space. Still, it took three changes before the patrons realized that the club routinely reinvented itself.

Then the nights got even hotter. Matt Dillon sat in a display watching TV. Liza Minnelli tinkered with a customized car. At a birthday party for Grace Jones, her boyfriend rode his motorcycle into the club and across the dance floor.

For all the gloss, the club's management was resoundingly amateurish. The owners and the office staff worked in a large bull pen; every time money had to be counted, the door was locked and other work suspended. Meanwhile, the press and guests with complimentary invitations sometimes found themselves treated like inmates by the club's quixotic doormen.

Last summer, the madness began to feed on itself. The owners decided to add to their four regular nights (Wednesday through Saturday) by opening on Mondays, with a different theme each Monday. And the themes were definitely heavy-duty. For Body Oddities, they got people whose torsos were grotesquely tattooed; for Sex, they had an ex-nun hear sexual confessions in the ladies' room and a man who'd written a book on the joy of enemas perform his specialty in a display window.

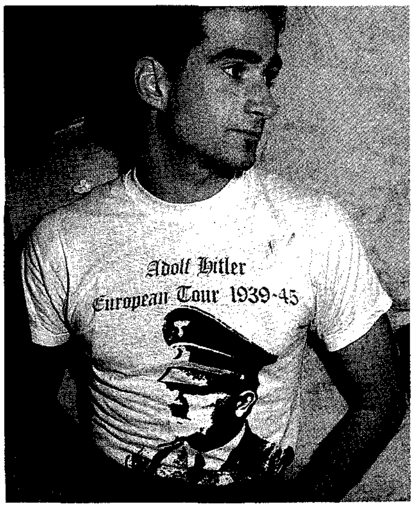
They were venturing into regions where people tend to crack up. Not this quartet. Eric grounded himself by buying hundreds of exotic tortoises and using his time off to visit reptile houses in Florida. Chris got married. Shawn got married. Shawn was sent an American Express card, realized he was now empowered to ruin himself, and gave it to a staffer for safekeeping. Shawn and Darius rented a house built into a Connecticut hillside and, in Shawn's black Citröen, retreated there every weekend to tinker with their many motorcycles.

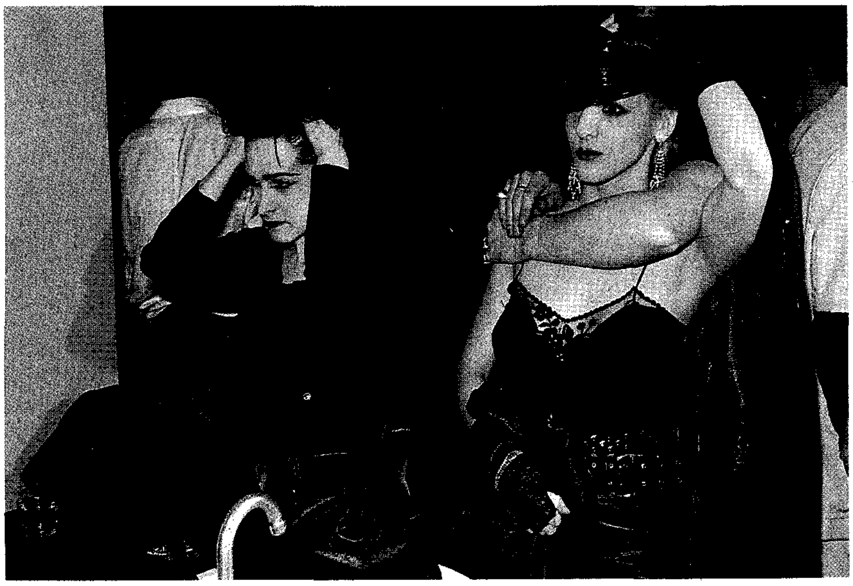
And most of all, they reveled in the discomfort they created. "We do like sick humor—we're fairly immature," Shawn says. "But a lot of New Yorkers are jaded. Their range of involvement may be limited. It sometimes takes shock to get to them. They don't always see that we're interested in contrasts, in things that are beautiful and ugly.

"It's like the Hell's Angels business card. On one side, it says, 'When we do right, no one remembers.' Turn it over and it reads, 'When we do wrong, no one forgets.' "

Area's owners aren't worried about competition. All they're worried about is what to do for their next act.

NOT EVERYONE IN THE LADIES' ROOM IS A LADY.





BUT WHEN FOUR PEOPLE DO everything together, who does what right? The group? Or four individuals who, in turn, develop specific expertise? The owners of Area compare themselves with a rock band, but rock bands, they point out, have business managers to protect them from themselves. This week's meeting of the four principals is a model for a business-school class of how not to do it.

The meeting begins in the office, which is, as they speak, being subdivided. They didn't ask for this—their employees had suggested it would be better for all involved if the owners were segregated.

Joe Dolce, who used to make omelets at the Broome Street Bar while Chris washed dishes, is the director of public relations and the senior non-family employee, so he makes the first report. Boy George has been photographed at Area in his new crew cut, he says. There is much press interest in the March 11 benefit for Ethiopia—the hosts will be Madeline and Maria Cuomo. Christopher Reeve was made to wait outside for fifteen minutes—in the rain—because no one recognized him.

Randy Rasey, the special-events coordinator, then reports on upcoming parties. First is one for Werner Herzog's new film. "I wouldn't jump out of my bed to go to this," Eric says. A boutique wants to give a party. "Credit! Credit!" all cry, shouting out their suit sizes. Randy looks down the list. "Here's one for Dwight Gooden," he says, with some optimism. But none of the owners has ever heard of baseball's rookie of the year.

THE PEOPLE WHO WAIT TO GET INTO AREA ARE DRESSED TO KILL.

The four friends now head to the unheated lounge to discuss more intimate matters.

Like controls. "According to our budgets, we should now have $50,000 of screw guns," Darius complains. "We need someone to be in charge of purchasing."

Shawn has an idea. "Every Wednesday, let's have Gary [the bookkeeper] give a report of what we spent that week."

"So we can find out what was wrongly ordered a week too late instead of a month too late?" Chris asks.

Unable to resolve this, they move on to the subject of the next theme.

"Sideshow."

"California."

"Confusion."

"Obscurity."

"Look what we've been doing," Eric says. "Sports, Natural History, Fashion, Faith, Science Fiction. The important thing about themes is to make a contrast. The last four have been accessible, specific ideas. Let's now do something more abstract, more visual."

"Steel."

"Games."

"Synthetics."

"California."

"California's not free-form."

"But who knows California better than us?"

Darius free-associates. "People's Temple. Ed Ruscha. Lowest point. Highest mountain. Trees you drive through."

The meeting breaks up. Somehow, the next theme has been decided. It is Synthetics. No one is happy about it. Two days later, without any discussion, it is changed to Carnival.

THIS SPRING, STEVE RUBELL AND IAN SCHRAGER, late of Studio 54 and federal prison, will open a new club. It may be the plushest, most technologically sophisticated disco the world has ever known. And it will be downtown, on East 14th Street. Without doubt, it will affect Area's business. "They're very nice people," Rubell says of Area's owners. "They're fun, creative, and they're just beginning. I don't want to get in a dueling match with them."

Area's owners aren't worried about any inroads Rubell and Schrager might make on their business. They have other concerns. Those concerns focus on September, when their employment contracts expire.

These contracts, they say, are meaningless. But they are symbolic—and therefore more real than reality to this group. Should they, in recognition of their history, go on as a foursome? Should the proposals that come their way for Area-like department stores and restaurants be acted on by the group or just by those interested in subsidiary businesses?

"It's a spoiled-kid situation," Chris says. "We wanted to have money and freedom and then do what we wanted creatively." When Area started, this meant making films. Now they're not so sure.

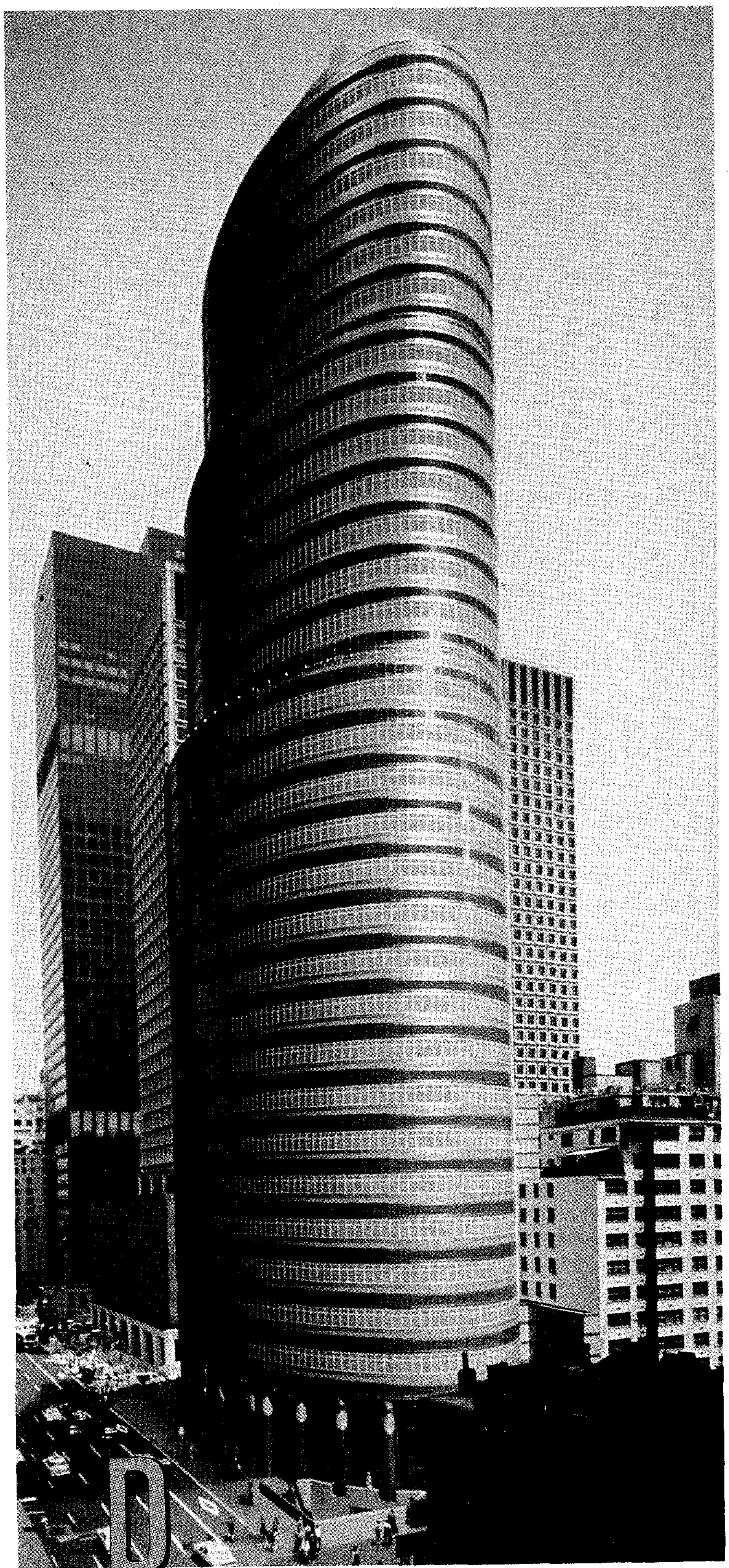
What to do next keeps taking second place to managing a business that employs around 100 people and has an annual payroll near of about $800,000. This work is not particularly creative or gratifying to the men who started it all—even the ritual counting of money has lost its attraction. Perhaps, they wonder, they should soon be thinking about getting out.

Which doesn't mean, if they wanted to leave Area, that they'd have to close the place. Their art department—Michael Staats, Kenny Baird, Serge Becker, Mark Garbarino, and Jennifer Goode—has more than enough ideas to sustain the club if the owners decide to sell or become absentee executives. Or they could simply make life easier for themselves by halting the changes, admitting everyone who shows up, and cashing in on a reputation that would diminish nightly.

Logic says that they should, in some way, acknowledge that a disco has a natural life of two years, take the money, and run. Logic, however, takes no account of pride, which is, in the case of these young men, considerable. And logic has nothing to do with the jar on Chris's desk.

This jar contains a small dead bat that Chris bought for Area's very first theme, Things That Go On at Night. Chris took this formaldehyde-filled jar and screwed the top on as tightly as he could. Then he announced that on the day the liquid evaporated completely the club would close.

There are many jokes about this jar. Some suggest that certain people are surreptitiously emptying it a few drops at a time. Others hold that dedicated Area-heads are keeping its level high. But beyond the jokes is the jar itself. And the jar, this week, is half-full and holding steady. ■



53RD AT THIRD,
BY PHILIP JOHNSON AND JOHN BURGEE

Borrowing a technique that has worked well in Houston, Johnson and Burgee have ignored precedent altogether.

HIGH RISE, HARD SELL

NOW, "DESIGNER" SKYSCRAPERS

BY CARTER WISEMAN

GERALD HINES, THE TEXAS REAL-ESTATE DEVELOPER (38 million square feet of space in the past ten years), was talking about an office tower he is doing on Third Avenue at 53rd Street. "We didn't want just another me-too building," he said. "We wanted to make an impression; we needed some distinction. One way to achieve that was with a shape."

The shape he got, designed by architects Philip Johnson and John Burgee, and now under construction, is an eye-popping 34-story shaft made up of four stacked elliptical forms clad in red granite and ringed at the base with a vaguely Egyptoid colonnade.

Yet just five blocks west on 53rd Street, another Hines building is under way, one that could not be more different from the Johnson-Burgee "lipstick," as the Third Avenue building is already being called. This one, designed by Kevin Roche John Dinkeloo and Associates, rises 30 stories directly behind the CBS Building and across the street from the new Museum of Modern Art tower. A foursquare mass in gray granite, it picks up design motifs from both its sober neighbors and is topped by a mansard crown intended to evoke the old Plaza Hotel.

Has his New York debut given Gerald Hines a case of architectural schizophrenia? Not at all. Hines, who single-handedly created much of the Houston skyline, has merely studied his market. He concluded that for a speculative office building on a slightly shabby stretch of Third Avenue he needed some pizzazz, something to get tenants "under the tent." West 53rd Street was quite another matter. This building was a joint venture with CBS and has been leased by E. F. Hutton as its corporate headquarters. Accordingly, the architecture is pinstripe all the way.

Hines's two-track New York City strategy is a striking example of an accelerating change taking place in the relationship between cities and their architects. Once sought out mainly by cultural institutions and the occasional enlightened captain of industry, the more prominent designers have in recent years developed an unprecedented media allure. Their work is followed not just in professional journals but in newspapers, consumer magazines, even on television. And the "hottest" of the breed have developed what public-relations people like to call name recognition.

As New York City has assumed the role of corporate capital of the world, the most alert real-estate people have been quick to understand the sales value of such appeal. Indeed, it is rare to read an advertisement or a brochure for a new building (with or without pretensions to high design) without finding glowing endorsements of its architectural merits. "Companies are always looking for an image," says George Klein, president of Park Tower Realty Corporation, developer of the four proposed office towers at Times Square. "They spend fortunes on logos. But their most important products—their buildings—are rarely paid attention to. Architecture makes good business sense."

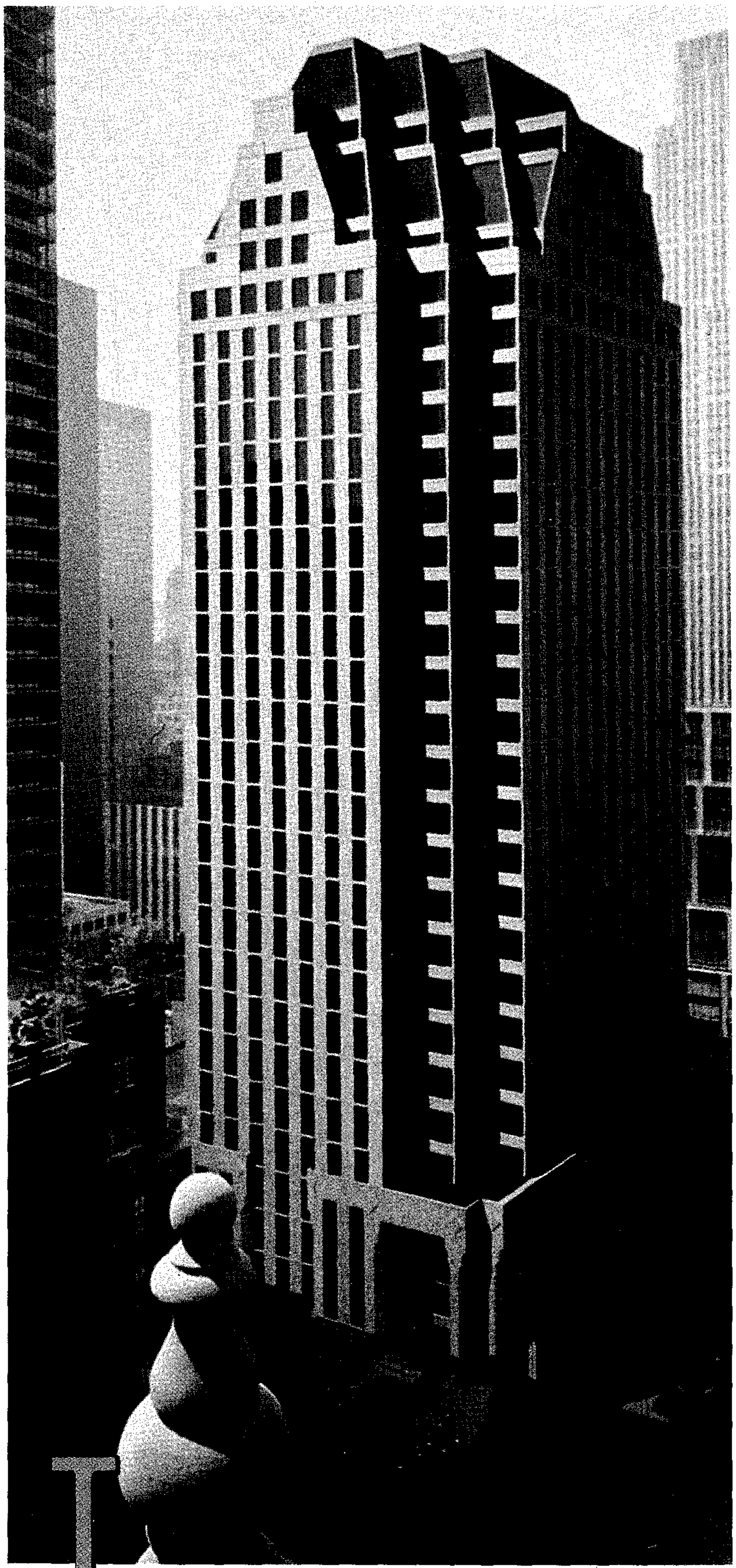
And so it should. New York's commercial community has too long ignored the importance of architecture to a great city. But the present trend has in a very short time assumed a dangerous direction. It is fair to assume that when the Ford Foundation commissioned Roche and Dinkeloo to design its headquarters on East 43rd Street, completed in 1967, the goal was an architecture worthy of artistic patronage. Gerald Hines, however, is in the business of marketing office space. And to do it, he and many like-minded developers now seem compelled to compete in a race, not so much to be excellent but to be different.

Thus, in an era soured on the anonymity of glass boxes and eager for a renewed sense of urban context, we find buildings striving for individual effect at all costs. Had enough of flat roofs? Try a pyramid. Reflective black glass got you down? Multicolored stripes may be just the thing. Bored with right angles? Let's have some curves. Above all, though, no me-toos. At its silliest, the lust for new profiles gives us the likes of Sterling Plaza, a banal East Side apartment tower whose developers late in the game hired Arquitectonica, a razzle-dazzle Florida architecture firm, to put enough pointy protrusions on the roof to justify a silhouette on their stationery.

While the turn to visual variety may be welcome after so much uniformity, the discussion of it too rarely touches on those tested measures of good design: composition, grace, scale, balance. Increasingly, the criterion for high design in tall buildings seems to be not how it will look on the street but how it will look on the four-color page.

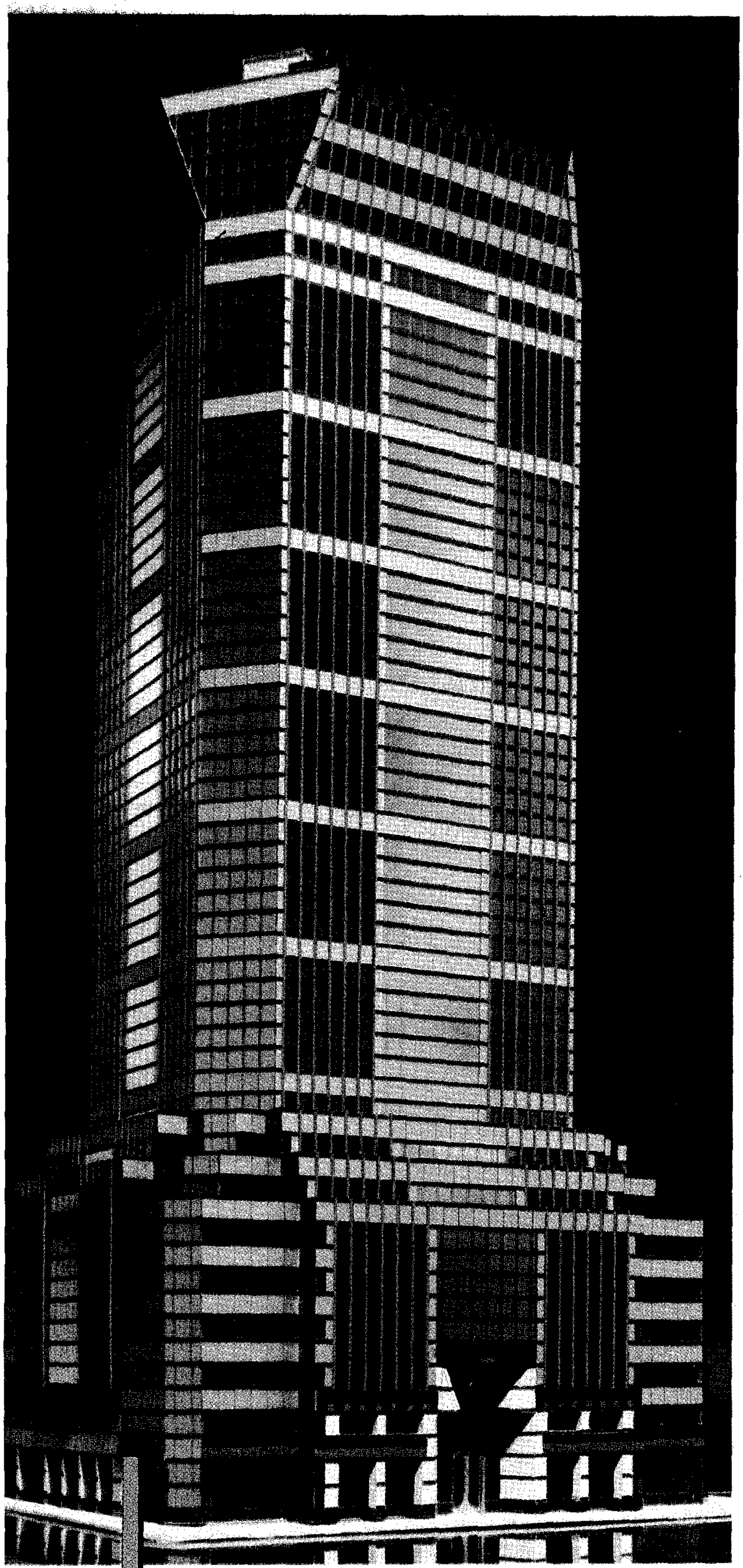
IT CAN LOOK VERY GOOD INDEED, SO GOOD THAT pushing architecture in print has become a highly refined branch of publishing. The brochures put out by Gerald D. Hines Interests describing its two 53rd Street buildings—named 40 West 53rd Street and 53rd At Third—are bound in tasteful blue and crimson paper with enough rag content to make them the envy of a Savile Row tailor. They include a list of architects with whom Hines has worked (I. M. Pei & Partners; Hellmuth, Obata & Kassabaum; and Skidmore, Owings & Merrill, in addition to Johnson/Burgee, and Roche). The photographs of the buildings approach museum quality. Matters of service and security are described in tones of hushed assurance: "The issues are problematical; the solutions, pragmatic."

Prospective tenants of Hines's Third Avenue building, regardless of their clubbability, are reminded that they will find the River Club, the Racquet and Tennis Club, and the Brook Club close by. Lest the location still seem out of the main-



40 WEST 53RD STREET,
BY KEVIN ROCHE

The gray-granite tower is chunkier than it might have been, but it succeeds in its neighborly intentions.



425 LEXINGTON AVENUE, BY HELMUT JAHN

In search of inspiration, the architect looked to historical examples, going all the way back to Vienna via Chicago.

stream, they are advised that their own architects put them in the aesthetic company of Eero Saarinen and Mies van der Rohe, whose 53rd Street buildings (CBS and Seagram) "have gradually extended the borders of 'Park Avenue' both east and west."

The architectural theme is even stronger in the material distributed by Park Tower Realty on two of its new buildings. These volumes—which, with their hard covers, sewn bindings, and gold-and-silver lettering, shame even Gerald Hines—also list the fine restaurants and expensive shops nearby. But virtually every page flutters with assertions of design quality. The book describing Park Avenue Tower, one of three New York buildings now under way by the Chicago architect Helmut Jahn, opens with a rendering of the tower that includes a view of Johnson/Burgee's AT&T headquarters, profiting nicely from association with that much publicized structure. The opening paragraph declares in advance that Jahn's building is "an architectural masterpiece for the corporate world." And in case there is any doubt about Park Tower's credentials for saying so, the authors go on to list *their* former employees, including Pei, Johnson and Burgee, and Edward Larrabee Barnes. The authors conclude that Park Tower's "historic influence on architecture has been second to none."

The same message is repeated in the volume on Park Tower's project for 60 Wall Street, a design by Kevin Roche now under final city review. But while Park Avenue Tower is billed as a continuation of the "romantic" aesthetic of the 1930s, 60 Wall (which is designed for equally "prestigious" tenants and also offers "architect-designed hardware") is described as a complement to its "landmark neighbors." Taking a cue from boosters of Broadway shows and blockbuster movies, the Park Tower people have sprinkled their slim books with no fewer than seven airily kind quotations from articles by New York *Times* architecture critic Paul Goldberger.

For promotional sophistication, these publishing efforts are outdone only by the Hines "marketing center," two rooms high above Park Avenue in the Seagram Building, where massive models of 40 West 53rd and 53rd At Third rotate eerily in the glow of remote-controlled spotlights. During one recent presentation, a Hines vice-president announced with gung ho pride as the Johnson-Burgee tower glided on its bearings that it "would never be known as the building next to Citicorp."

AND THAT, AGAIN, IS THE POINT. THE TASTE for distinctive tops that began in New York with Citicorp's silvery shed roof has now consumed the design of entire buildings. One of the encouraging effects of this concern for full-length recognition is an eagerness to entertain the pedestrian. If there is a forecourt, there tend to be trees and seating for the public. If not, at least the buildings don't slam into the pavement with the same disregard for the passerby that characterized so many of the glass towers of the 1960s and 1970s. Whatever one may think of the seraglio palette of 53rd At Third, there will be plenty of inside activity visible from the street (a café planned for the concourse level will be open to view from a pedestrian promenade behind the columns). Both of Kevin Roche's new buildings will have elaborate ground-floor areas with plantings and other amenities to diminish the sense of a conventional lobby (60 Wall will include a rocky waterfall; the 53rd Street building will have a portion of the downstairs devoted to gallery space for the American Craft Council).

The effects can also be positive above ground level. Roche worked with Eero Saarinen on the design of the CBS Building, an earnestly spare shaft that has become a landmark of its period and a correspondingly daunting neighbor for anything that might go up next to it. Confronted with CBS to the west, Roche also had to contend to the north with Cesar Pelli's new tower for MOMA. In his design for Hines, Roche chose to acknowledge the vertical thrust of CBS with powerful verticals of his

Photograph: Keith Palmer/James Steinkamp.

own on the main façades, but cut into them at the corners with a strongly articulated floor treatment that nods to Pelli's horizontals. For the top, Roche chose a setback profile that terminates the tower with a minimum of fuss. "I was trying to make a bridge between the two existing buildings," he says. "This is a high low-rise building, rather than a low high rise." Although the result is chunkier than it might have been, it succeeds in its neighborly intentions and still manages to create a presence on Sixth Avenue by extending its street-level portico slightly to the north and south of the CBS tower.

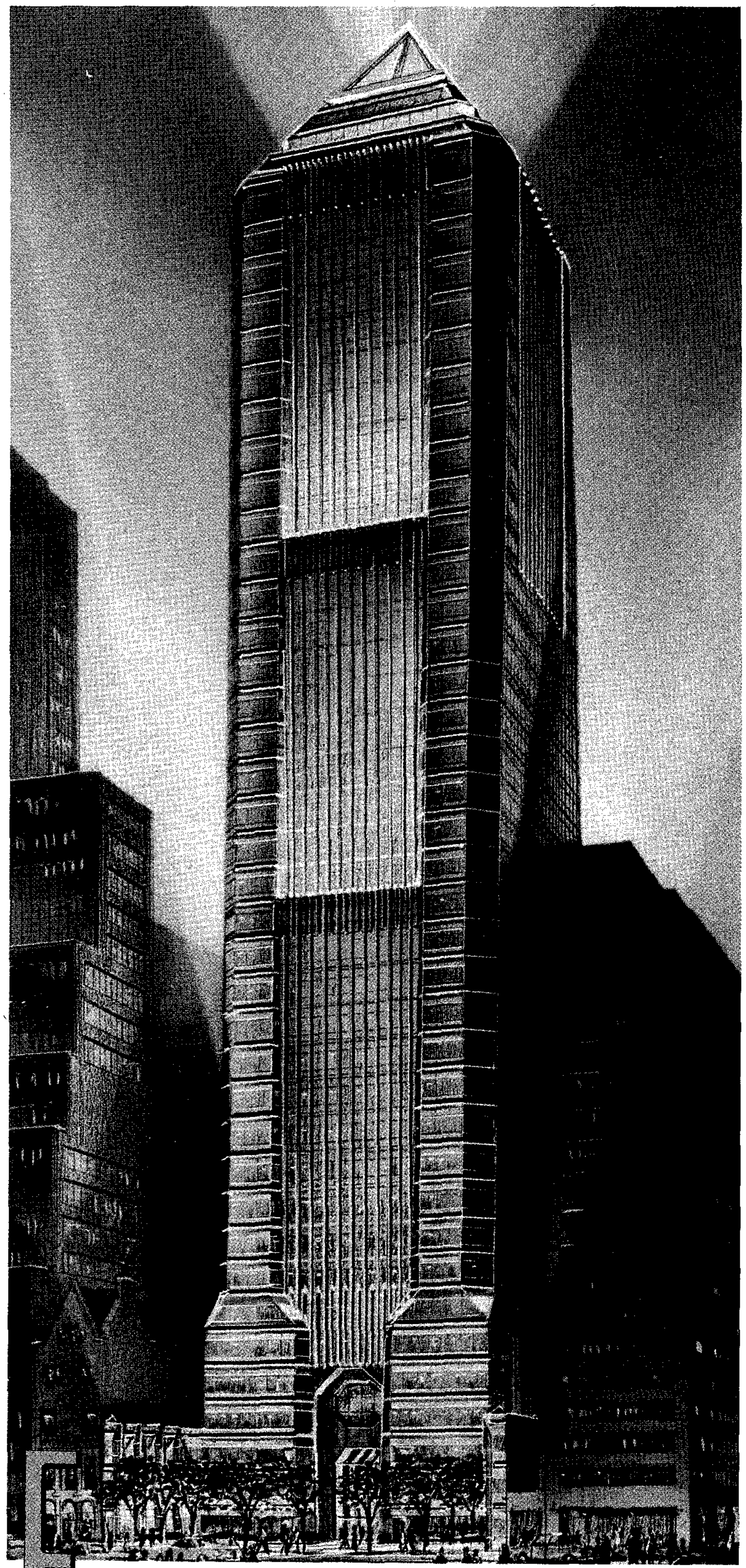
Roche's downtown building for Park Tower Realty, also billed as complementary to its surroundings, is, however, far more intrusive. Indeed, the rather simplistic columnar organization of base-shaft-capital evokes many of the lesser entries in the famous 1922 Chicago *Tribune* competition, which stimulated a host of schemes for familiar forms at superscale. Here, the instant reading of the 52-story tower as a quasi-classical column catches the eye, but only briefly. It's just too obvious to be interesting for long.

Whether or not the Chicago *Tribune* competition was in the back of Roche's mind, it was evidently in the front of Helmut Jahn's when he embarked on the design of 425 Lexington Avenue, across 43rd Street from the Chrysler Building, for Olympia & York, the Canadian developer. "This design," according to Jahn, who has soared to national attention on the strength of some very flashy buildings in Chicago, "represents an abstracted image of architectural history's most ideal tower-and-base configuration, created by the Viennese Adolf Loos." The historical pitch was no doubt convincing to the client, but for the purposes of visual impact, the original *Tribune* entry by Loos—a literal rendition of a Doric column as a skyscraper—would have had more integrity. Jahn has embellished his façade with what he describes as "a manneristic palette of reflective and textured glass types." In the end, though, they so overwhelm any sense of thrust the 30-story shaft might have had that he might better have stuck with Loos's fluting. And Jahn's flared top, which the architect insists was designed to contrast—but not compete—with the tapered spire of the Chrysler Building, stops any verticality cold. Like Roche's 60 Wall Street, this building is conspicuously different without being conspicuously good.

Jahn has fared slightly better with Park Avenue Tower, his 36-story building on 55th Street for Park Tower Realty. Here, the shaft has been tapered toward the top to create an obelisk, a form that is accentuated by a curious openwork pyramid at the top. There is indeed some sense of lift to the front façade, its four main elements mounting steadily up and back. And Jahn's characteristically strong coloring will no doubt contribute to the effect. But the insistent horizontals of the east and west faces are sufficiently embracing as to all but halt the upward movement. This building, too, will attract attention. But missing the necessary refinement of the basic formal idea, the missile stays on the pad.

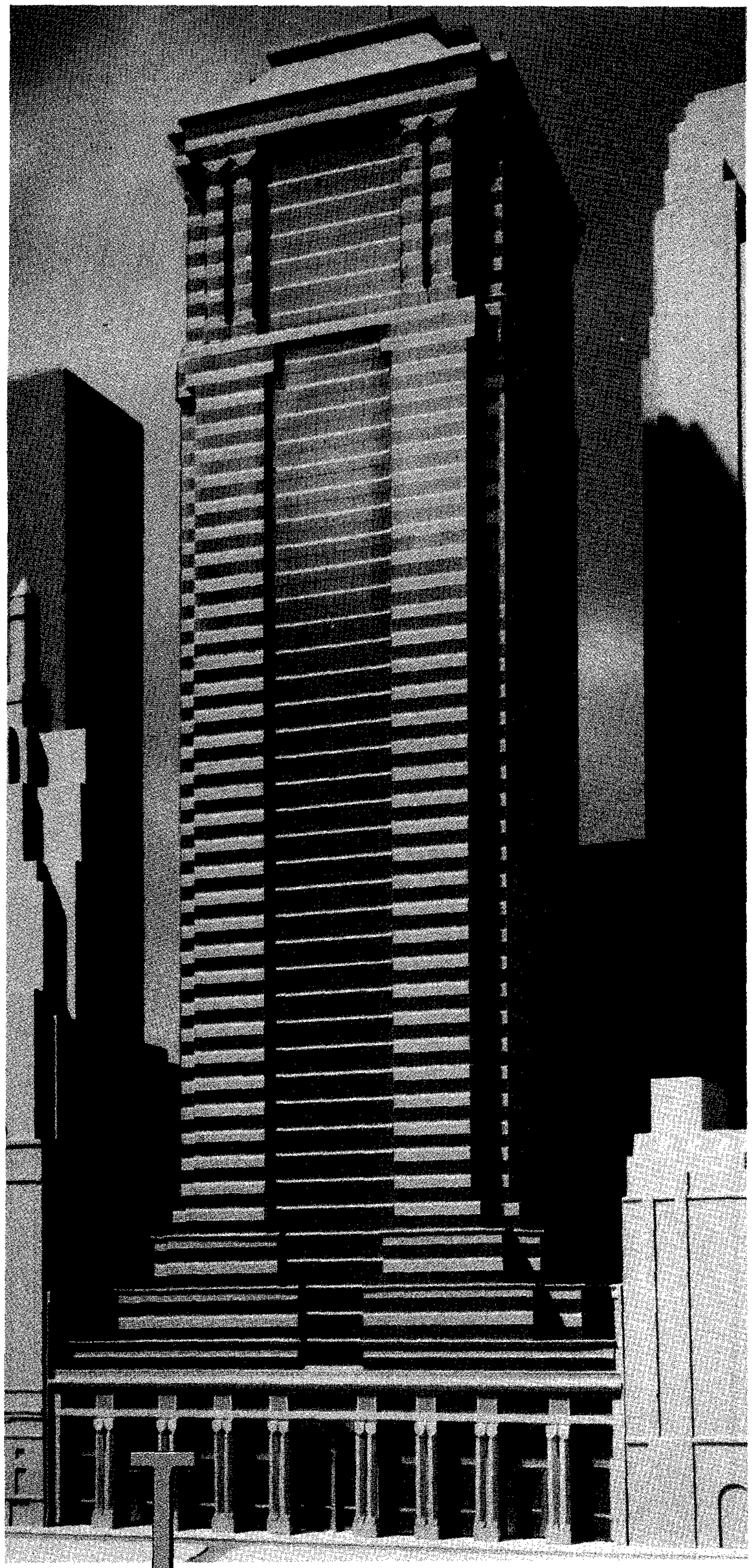
ROCHE AND JAHN CHOSE VARIATIONS ON traditional skyscraper forms for their most recent Manhattan projects. Philip Johnson and John Burgee, charged by Gerald Hines to "make an impression," did it by ignoring precedent altogether. This is a technique that has worked well for Hines and the Johnson-Burgee team in Houston. Starting with the twin trapezoids of Pennzoil Place in 1975, they have turned out one radically different shape after another, culminating most recently in the mock-Flemish RepublicBank Center. But Houston's downtown has nothing that could be called a context. And nondescript as Third Avenue at 53rd Street may be, it is still part of New York, which retains its architectural identity largely because its best buildings have almost always enhanced its basically rectilinear organization.

That is no way to stay ahead of the market in speculative office space, as Johnson and Burgee well know. Their new



PARK AVENUE TOWER,
BY HELMUT JAHN

Even some of the designers are realizing that all the pressure to generate new forms can pose a threat to clarity.



60 WALL STREET,
BY KEVIN ROCHE

The instant reading of the tower as a quasi-classical column at superscale catches the eye, but only briefly.

building at 53rd and Third, says Johnson, will have "enormous skyline identity because of its shape and the striking contrast in the color of the exterior granite." In a line that is evidently supposed to elicit a laugh, he describes the new tower as "an oval building in a square environment." The joke is on New York.

But is such high-rise hauteur really so bad for the city? After all, Frank W. Woolworth hired Cass Gilbert to create a Gothic "cathedral of commerce" that was for many years the world's tallest building. The Art Deco fantasies of William Van Alen's Chrysler Building broke the mold if ever there was one and yet have become beloved icons. Even the Seagram Building caused a stir by stepping back from the traditional street wall onto a plaza all its own. With good reason does Kevin Roche note that "all successful buildings have produced something of a shock wave in their environment."

True enough, as far as it goes. But over the long term, successful buildings tend to be good architecture. Roche's own Ford Foundation is a model of how to maintain a human presence at grand scale. Saarinen's CBS tower is a simple geometric statement made enduringly interesting by the delicate modulation of masonry and glass. Rockefeller Center (designed largely by Raymond Hood, the man who *won* the Chicago *Tribune* competition) continues to please not because it is so big but because it is so well thought out. Beyond the excellence of these designs, however, is the sense that the people who made them were excited by their task, whether it was the striving for height, the reduction of form, or the embodiment of industrial exuberance. By contrast, the sense conveyed by a 425 Lexington, or a 53rd At Third, is of numbers being crunched. The hearts have been calculated out of this marketecture.

For all that, these buildings may well succeed commercially, at least until yet more flamboyant forms overtake them. That effort continues, but the strain is beginning to show, even among the designers. "As architects," says Helmut Jahn, "we have to be advocates for something that goes beyond the merely commercial. The pressure put upon us to produce something unique may result in a variety of forms, but also a certain lack of clarity."

SOMBER AS THAT JUDGMENT MAY SOUND, THERE IS a hopeful dimension to it. And that is that the stylistic flailing now so evident in defiance of the modernist past may, in turn, exhaust itself. (The present crop is already assuming a certain sameness by repetition.) Should it eventually do so, there may be more of a market for an architecture that is about the city in fact as well as in promotional brochures.

The past two years have produced some signal examples of such work at its urban best. One is the masterfully sensitive tower by James Stewart Polshek and Partners behind the old Olivetti Building at 500 Park Avenue on 59th Street. Here, a jewel of modernism (designed by Skidmore, Owings & Merrill and finished in 1960) was incorporated into a thoroughly contemporary building with such textural and coloristic skill that the two appear to have been a unit from the start.

Equally thoughtful, if more technologically risky, is Cesar Pelli's tower for the Museum of Modern Art, directly across from Kevin Roche's new building for Gerald Hines. With admirable restraint, Pelli composed for an otherwise ordinary form a mosaic skin of colored glass that achieves a sympathy with the older surrounding buildings yet stands entirely for a post-masonry architecture. (Pelli's self-contained office complex at Battery Park City, now under construction, extends still further the play of modern materials with a keen appreciation of the new buildings' forebears.)

The best thing about good architecture is that it gets even better over time. The worst thing about bad architecture is that it is here today, and still here tomorrow.

We will be looking at 500 Park Avenue and the MOMA tower long after the glitter of logoland has faded. ■

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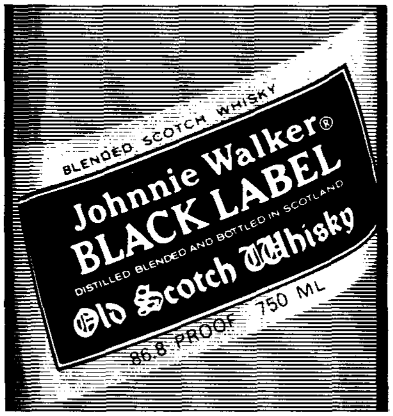
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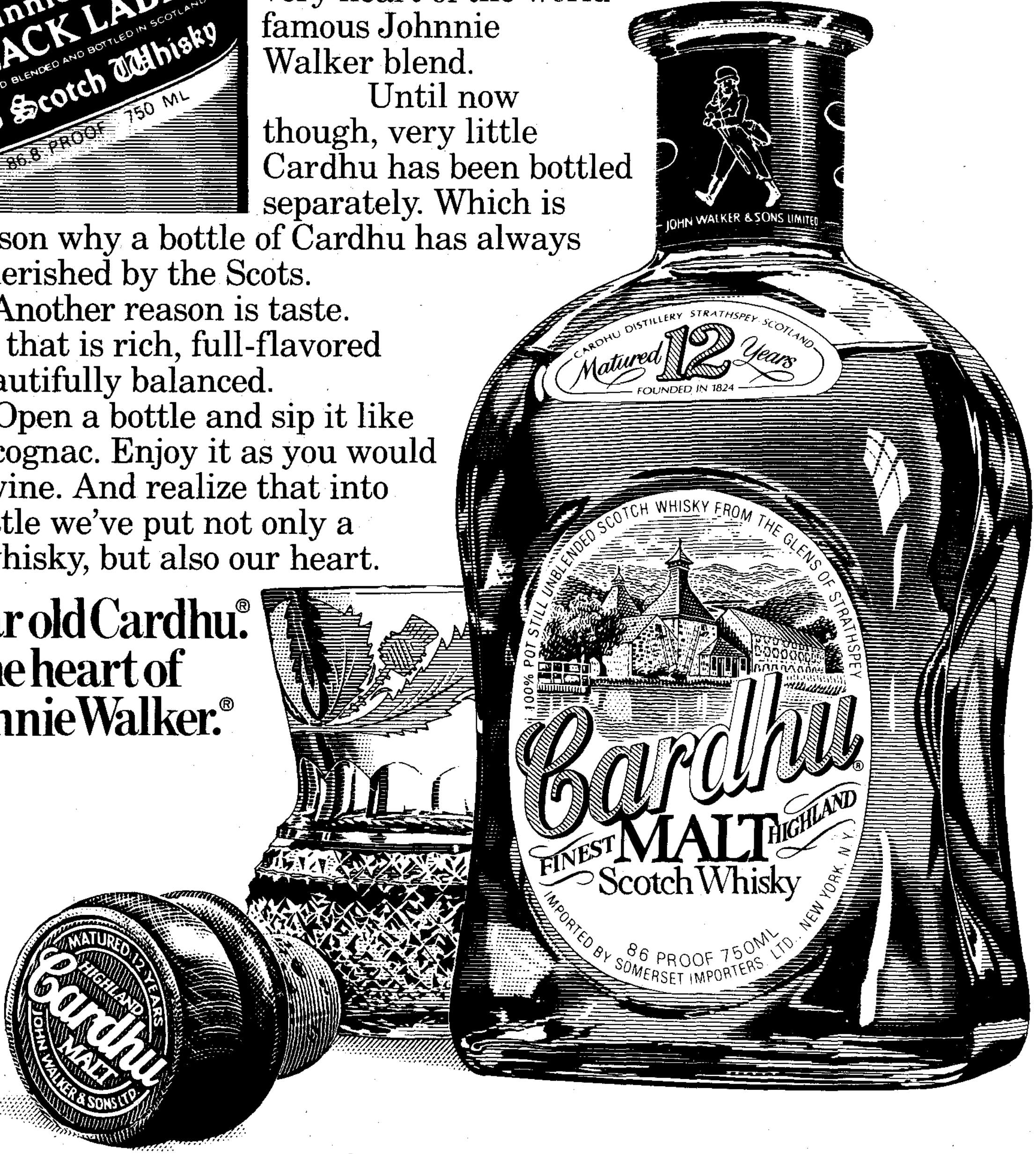
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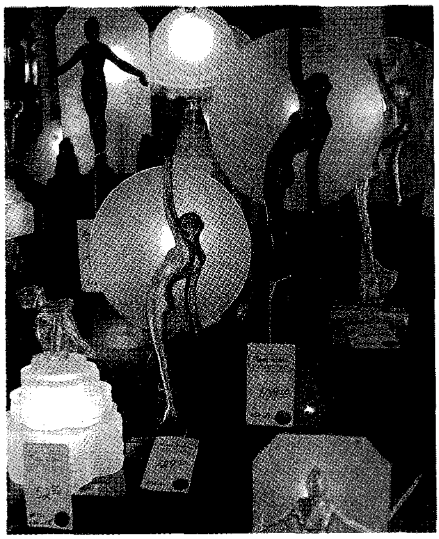
PROWLING THE SECONDHAND SHOPS • BY ELAINE LOUIE

IN THIS CITY, NOTHING—EXCEPT handbills touting politicians or porn shows—is simply given away. Shop owners in New York are rarely naïve about the market value of what they are selling. So don't expect to browse in a secondhand store and find that someone has inadvertently priced a $10,000 Louis Comfort Tiffany lamp at $1,000. It just doesn't happen.

But secondhand-store furniture shopping *can* reward you with some terrific buys. If you're in the market for a durable upholstered sofa with charm, note that the Spence-Chapin Corner Shop recently sold a pristine down-filled camelback for $900; that's $600 less than you'd pay for a similar new—and probably less appealing—piece. And if you adore the nostalgia of wicker but can't abide paying $600 for a chair on Madison Avenue, nip over to Atlantic Wickery in Brooklyn, where you'll find bargains like the refurbished and repainted fanback chair, with a plump cushion newly covered in forties florals, that recently sold for $275. At Baccarat, the citadel of crystal, champagne glasses start at $36 each, but they were recently selling for $25 apiece at Irvington House Thrift Shop. And even if the object you choose is not a real bargain, it may be a treasure you can't resist (such as the delightful nineteenth-century trundle bed, suitable for a child up to eight years old, available for $500 at Prophecies on Atlantic Avenue in Brooklyn).

I compared the prices of some of the items I found in secondhand stores with the cost of similar pieces in a midtown department store's antiques department. Usually, the secondhand shop's prices were lower. Plain oak chairs made at the turn of the century were omnipresent; I saw enough that were reasonably priced (such as the four available for $200 at Bob's Attic in Brooklyn) to be able to judge exorbitant some of the prices at other secondhand stores.

The shops I've recommended in this selective listing are often musty and cluttered, and most of them lack a point of view, but at some—my favorites—the objects not only exude charm but are astonishing bargains. The best shops in Manhattan: Alice Underground, for its forties textiles at ridiculously low prices, and the William Doyle Tag Sale, for its Victoriana. In Brooklyn, I liked Atlantic Wickery, for its fanciful wicker (and rattan) furniture that sells for half the price charged at most Manhattan shops, and Prophecies, because it has a stock that should hold delightful surprises for many a browser.



Great shapes: *Deco lamps at Uplift, Inc.*

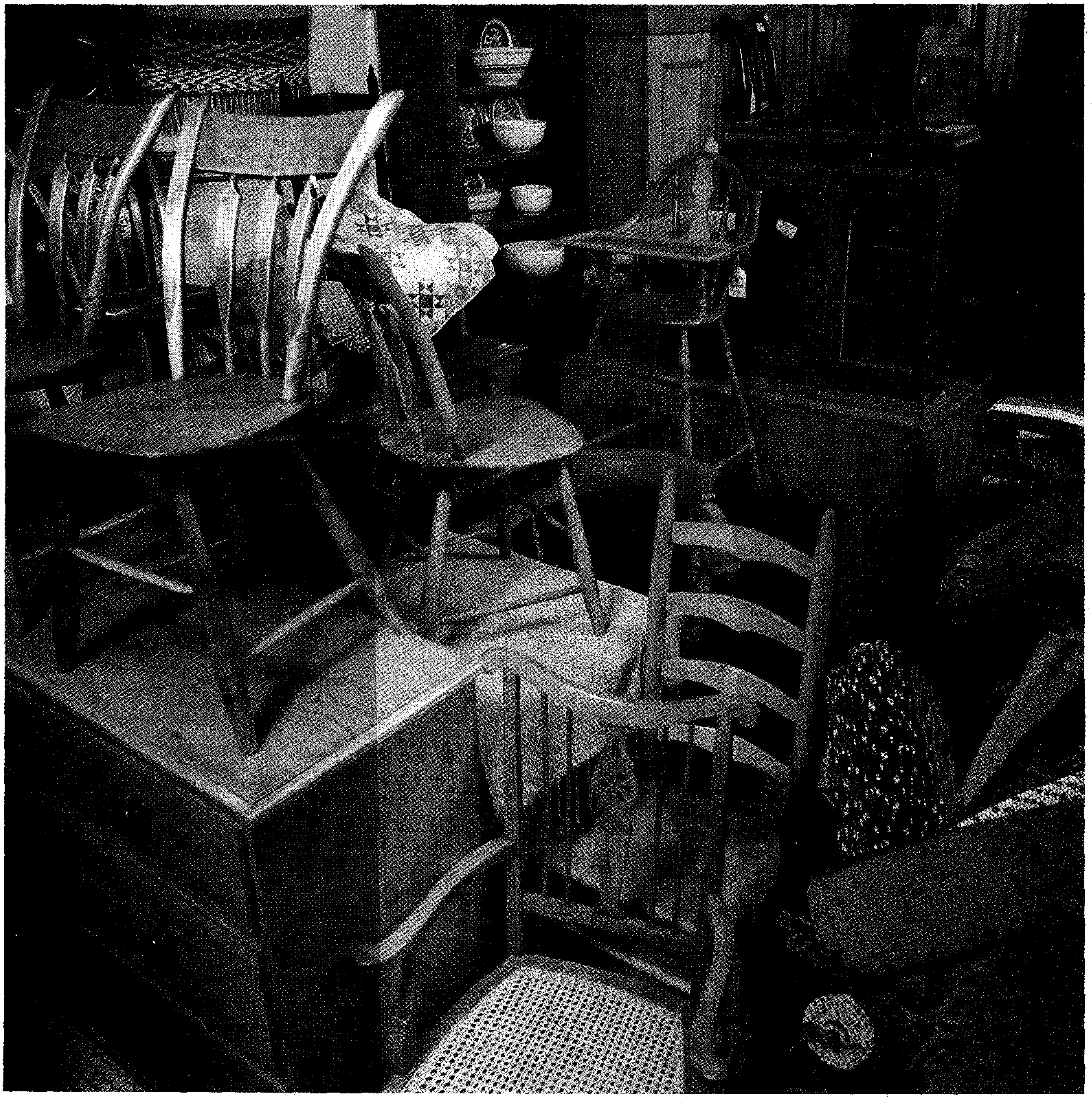
Since I did my research, all of the items I singled out for mention have been sold except the few listed as "still available." What has replaced them? Handsome pieces? Hideous pieces? Who knows? The current stock may please you or appall you; that's why secondhand-store scouting can be so much fun.

HUDSON STREET

THE SECONDHAND SCENE HERE has undergone a subtle shift. Just a few years ago, the shops always featured a good deal of oak, some wicker, and quilts and lamps. Today, the shops offer golden oak, turn-of-the-century and Deco lamps, brass beds, down-filled upholstered sofas, and cookie jars.

Solid, idiosyncratic, and useful pieces of secondhand furniture are perhaps the Village's greatest strength. And prices can be extremely low when compared with those charged uptown. An English partners' desk, $1,200 here, might be three times that elsewhere. A spectacular

Photographed by Ted Hardin.



Pale, clean-lined, well restored: *Late-nineteenth-century English and Irish country pine at Better Times Antiques.*

iron canopy bed—hard to find uptown *or* downtown—might be $1,500. Desks that can be turned into dining tables might cost $600.

At any moment, there are two to five desks squeezed into the tiny shop **Snug Harbor.** All are restored to as perfect a condition as possible, and there's an appealing variety of sizes, shapes, and styles. On the day of my visit, the store featured a capacious (50-inch-by-32-inch) turn-of-the-century American mahogany executive desk ($485) with drawers on two sides, brass-tipped legs, and brass drawer pulls. For the smallest studio apartment, where a desk often has to serve as a dining table, there was an absolutely plain, rectangular walnut worktable from the twenties ($485), with two side-by-side front drawers. By day, it could be a commodious (six-foot-by-34-inch) table, asking to be covered with sheaves of papers and stacks of books; at night, it could comfortably seat six for dinner, with elbowroom to spare. Snug Harbor may be *the* place for the dwindling minority who crave old-fashioned desks of wood that don't have shelves and wells for word processors and for printers.

Snug Harbor, 502 Hudson Street, 924-6118. Open Tuesday through Saturday 11:30 a.m. to 7 p.m., Sundays 1 to 6 p.m. No credit cards.

Nearly 200 lamps blaze all day long at **Uplift, Inc.,** which specializes in Deco and in turn-of-the-century lighting fixtures. Seventy-five percent of the lamps are originals; everything in the store is in perfect working order. The originals have been rewired, fitted with new porcelain sockets, and polished to a dazzling gleam. While those 200 lamps glow, another 100 stand, dark but pristine, ready for sale. An elaborate chandelier ($425) available on my scouting trip had five tulip glasses that were etched with a floral pattern and suspended from a circular garland of brass. Deco milk-glass hanging lamps ($86.50 to $149.50), edged in black geometric pat-

SUBSTANTIAL MATTERS: *Quirky pieces can be extremely low-priced at the Salvage Barn, giving you lots of wood for not a lot of money. At Hudson House, plump sofas with carved-wood frames are a staple.*

terns, look like inverted triple-layered wedding cakes. Torchère floor lamps from the twenties and thirties ($200 to $289, sold with original or reproduction shades), with solid-brass stands and marble bases, have round, shallow milk-glass shades, some decorated with a spiral design, others with a leaf-and-berry motif. There are also hundreds of glass shades for hanging lamps ($7.50 to $100), some of them plain pink and some pink strewn with posies. The stock is remarkable at this shop; this is definitely a source for anyone whose home begs to have lighting from the Victorian or Deco eras.

Uplift, Inc., 506 Hudson Street, 929-3632. Open daily 12:30 to 8 p.m. American Express (A.E.), MasterCard (M.C.), and Visa (V.).

AT THE **Salvage Barn,** IGNORE the unmatched china, and head for the furniture; occasionally, a quirky piece will be extremely low-priced, giving you a lot of wood or metal for not a lot of money. On my shopping foray, I saw (and liked) a handsome pine vestment cabinet ($300), which once held the clothes of a Catholic priest and now could serve as storage for an architect's drawings or a cherished collection of antique linens. Seventy-eight inches high, the cabinet was divided into two parts: The bottom half had nine wide, shallow drawers concealed behind two doors; the top half had three compartments, two of which contained four drawers. This piece was in excellent condition (one door did have a chipped corner, but one of the owners was willing to fill it with wood putty at no extra charge). Twin beds of dark walnut ($195 the pair) with curved headboards were a genuine bargain, perfect for a country house. The headboards appeared solid, but a piece of wood on each lifted up to reveal a reading light; the footboards curved inward at the top. Two lacy iron bedposts ($155 each) with a delicate stick-and-ball design had come into the store painted an alarming magenta; they'd been stripped of that paint and covered too casually with only one coat of white. Still, they were charming. When you are scouting this shop, be sure that the good price doesn't conceal a major defect. Ask the owners if they will fix a crack, sand off a scratch, or add an extra coat of paint for you at no additional charge.

SNUG HARBOR
ANTIQUES
5

Desk work: *Milton Beyer (left), co-owner of Snug Harbor, oversees restoration.*

The Salvage Barn, 525 Hudson Street, 929-5787. Open Mondays and Tuesdays noon to 7 p.m., Wednesday through Saturday 11 a.m. to 6 p.m., Sundays noon to 6 p.m. No credit cards.

PLUMP, COZY SOFAS, THE KIND on which you can lie back and read, are a staple at **Hudson House.** All I saw were in excellent condition, and prices were low compared with what you'd pay for similar sofas bought new. Springs hadn't sprung loose, the fabric wasn't torn, and mysterious stains were conspicuously absent. Not everything was pedigreed, but the *charm* of these pieces was unmistakable, and somebody has bought all of my favorites. The day of my visit, the store featured a highly appealing Victorian triple-back sofa ($1,350) with a frame of dark carved rosewood; the piece was upholstered in a heavy black cotton cord sprigged with peach and yellow flowers. Its provenance, said one of the owners, was probably English. In the window, there was a French walnut sofa ($695) upholstered in rosy velvet with a button back. It was rumored to have been made around 1885. An American Rococo upholstered sofa ($895) with a mahogany frame carved into garlands and rosettes, covered in a soothing slate-blue cotton blend and featuring down-filled seat cushions, dated from around 1850. The shop also has screens ($200 to $1,800), dining tables ($195 to $895), and dining chairs ($35 to $150), but its pride is definitely its sofas.

Hudson House, 555 Hudson Street, 989-0659. Open daily 11 a.m. to 7 p.m. A.E., M.C., V.

Vaughn's CARRIES PIECES OF unusual but high-priced furniture. Here's what was there when I visited: an iron-and-brass canopy bed ($1,500) with a delicately curlicued headboard, fat brass balls on the footboard, and an oval canopy. The piece was in need of adjustment; owner Tony Vaughn said the bed was queen-size in width but only full-size in length. He was willing to extend the side rails to queen-size length, but somebody bought the bed without that adjustment. There was a stick-and-ball-carved pine arch ($1,150), stained to simulate walnut, that could be used to separate one room from another. And a burnished-walnut English partners' desk, dating from around 1890, was reasonably priced at $1,200; an uptown department store sells similar desks, although sometimes of different wood, such as mahogany, for around $7,000. Unfortunately, Vaughn re-covered this desk with fake leather. (Why? "I had no money that day.") A mere extra $40 for a piece of real leather would have given this desk cachet. While Vaughn restores his furniture to good condition, he sometimes pleads lack of time and leaves details—like the side rails of the canopy bed—unfinished. Here's the place where you should come to conduct a search for large and appealingly idiosyncratic pieces of furniture. And don't faint at the prices. Just call an uptown store and make some comparisons.

Vaughn's, 630 Hudson Street, 243-0440. Open Tuesday through Friday 11:30 a.m. to 7 p.m., Saturdays and Sundays till 6 p.m. A.E., M.C., V.

Kaleidoscope Antiques HAS three strong suits—oak furniture, cookie jars, and turn-of-the-century lighting. The predictable oak pieces include chairs ($100 and up), round tables with lion's-paw pedestals ($600 to $900), and reproduction filing cabinets ($400 to $800). Three quarters of the oak dates from the turn of the century; the rest of the pieces are reproductions. All of the old pieces are restored to good condition. A reproduction 48-inch-diameter round oak table with lion's-paw pedestal and two leaves, seating eight (still available), is reasonably priced at $600; other new tables like this are a third more in department stores. A turn-of-the-century 43-inch-diameter round oak table with three leaves and a rectangular base, seating eight (still available), is $650. From shelves high on the wall peer hundreds of cookie jars in the guises of owls, little Dutch girls, and pussycats. All were made in the forties, fifties, and sixties; the most coveted are marked "McCoy," "Abingdon," and "American Bisque." A McCoy cat on a beehive is $45; an anonymous jar in the form of a blue train is $35 (both jars are still available). All the jars are somewhat overpriced, since they can still be had from $25 to $45 at flea markets and other collectibles shops; still, they're winsome. Perhaps a stronger reason to come here is for the old lamps and the hundreds of old and new glass shades. Among the latter are inexpensive shades of milk glass or clear pressed glass ($12 to $15) and handsome old shades of fluted iridescent peach-colored carnival glass, competitively priced at $65. You may buy a shade here without buying a lamp. Anyone who has a soft spot for the three kinds of items offered here—and who doesn't expect a bargain—should head for this shop.

Kaleidoscope Antiques, 636 Hudson Street, 989-1036. Open daily noon to 7 p.m. M.C., V.

AMSTERDAM AVENUE

AMSTERDAM AVENUE, THE UPper West Side's neglected street, is quietly being gentrified. Only seven years ago, at least eight antiques and secondhand-furniture shops lined Columbus Avenue, only to be displaced by European clothing shops, restaurants, and gelato boutiques. Some of the fanciest furniture shops moved to SoHo; the less pricey shifted to Amsterdam Avenue, and they're beginning to perk up parts of what is still a shabby and seedy street. Some shops have cleverly designed windows that shine, jewel-like, next to rundown cigarette-and-gum stores. Others display their dusty wares helter-skelter, without regard for design or even cleanliness. Still, the serious consumer will find distinctly intriguing pieces in this neighborhood.

There's an enormous mix of furniture styles and a drastic variation in prices. (This consumer stretch of Amsterdam Avenue is only eight blocks long, so you might as well comparison shop.) You're likely to find traditional mahogany side chairs along with Victorian oak or mission furniture (including some Stickley pieces) and turn-of-the-century lighting. Many shops have collectibles, including ruby or cobalt glass, pale-pink or green fluted Depression glass, and Japanese eggshell porcelain. Textiles, such as bedspreads, are stratospherically expensive or wonderfully cheap. You can choose among a hand-crocheted spread for $700, an ivory crocheted tablecloth ($200) that could possibly be used as a coverlet, and a twin-size pale-yellow chenille coverlet ($35) on which dance blue and white bow ties. Don't expect the Amsterdam Avenue shopkeepers to sell their wares for a song just because their rents are lower than those on Columbus Avenue. Indeed, the shop with the best bargains in town—Alice Underground—is on Columbus.

Jar 'em: *Forties, fifties, and sixties cookie jars at Kaleidoscope Antiques.*

ANYONE WHO'S CRAZY about fluffy chenille bedspreads from the forties, hand-embroidered pure-cotton pillowcases from the thirties, and crisp linen dish towels featuring strumming guitarists should run to **Alice Underground.** The merchandise is *cheap.* The pink chenille double-size bedspread ($35) with maroon bowknots that I liked has been snapped up since my visit. Square and rectangular cotton tablecloths from the forties, many with bright flowers splashed around the edges, are $5 to $25. Cotton pillowcases, their borders carefully hand-embroidered in white-on-white, are $12 to $18, depending on the amount of handwork involved. Whimsical dish towels featuring flowers, people, or landmark buildings are $1.50 to $6. Hand-crocheted doilies in the original ecru or dyed newfangled shades of raspberry or mauve are $1 to $8.

Alice Underground, 380 Columbus Avenue, at 78th Street, 724-6682. Open daily noon to 8 p.m. No credit cards.

Aris Mixon and Company CARries new gift objects such as paper fans, papier-mâché masks, and lacquered boxes along with its esoteric, beautiful, or kitschy old objects for the home. Everything I saw was in mint condition. There were eight fat, round sandblasted-glass finger bowls ($200 the set), four and a half inches in diameter and three inches high, with a label tentatively inscribed PROBABLY SANDWICH GLASS 1880. These bowls may not have been cheap, but they were beautiful, and practical too; they could also be used for sorbets and puddings. Slender Venetian glasses (eleven for $200) were flecked with gold. Styles of dishes ranged from the sublime to the ridiculous. A different fish was lovingly rendered on each of a dozen Lenox Belleek hand-painted dinner plates ($1,000 the set). Silliness abounded in two sets of plates from the fifties, each eleven-piece set priced at

WEST SIDE REVIVALS: *Amsterdam Avenue shops carry an enormous mix of styles, from capacious armoires (My Share Antiques) to rustic pine tables (Better Times Antiques) to old mirrors (Things Antique).*

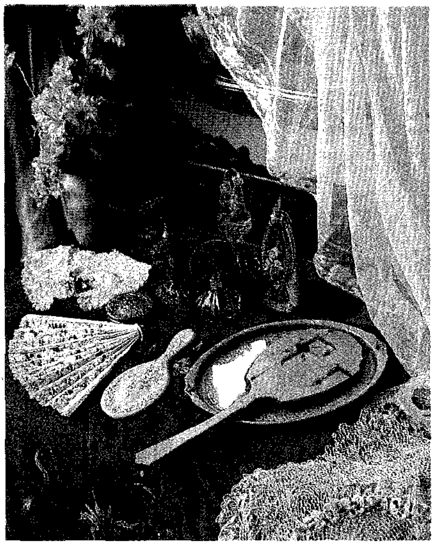
$100: Assorted middle-aged men casually lounge in a boat, their hats askew, in the "I've gone fishing" set; the other set played on the "I've gone hunting" theme. The store, in which everything is exquisitely displayed (the glassware behind sparkling glass-fronted wood cabinets), is the perfect source of gifts for the person who has everything or who relishes the odd or extraordinary. Nothing is inexpensive, but everything is carefully chosen with an eye to both beauty and eccentricity.

Aris Mixon and Company, 381 Amsterdam Avenue, near 78th Street, 724-6904. Open Monday through Friday noon to 7 p.m., Saturdays 11 a.m. to 6 p.m. M.C., V.

Edith's Nostalgia is the local source for authentic turn-of-the-century lighting fixtures. Owner Edith Siegel has hundreds of chandeliers, wall sconces, and table lamps, as well as beautiful glass shades, but won't sell a shade separately to any customer. Prices—which are fair—range from $40 for a single-shade ceiling lamp to $500 for a four-armed gaslight chandelier. To go with any of the lamps, you may choose from dozens of shade styles, including iridescent honey-colored glass strewn with pink roses, milk glass with patterns of multicolored flowers, and fluted clear glass.

Edith's Nostalgia, 469 Amsterdam Avenue, near 82nd Street, 362-8713. Open daily 1 to 6 p.m. No credit cards.

My Share Antiques, with its stock of antique dolls, small, charming collectibles, and a few capacious armoires, is the cleanest, most carefully laid out, seriously cute store on the avenue. The collectibles seem to be rather overpriced, while the armoires are good buys. A fat, round chrome-plated punch bowl by Chase (still available, $145) has eight matching bright-red round glasses and a chrome-plated ladle with a red-glass handle. The store owners date the set from the late twenties or early thirties. A child's dish and cup ($48, recently sold) featured Mary and her little lamb scampering about. A handsome pine washstand ($275, recently sold) had a towel bar—a useful touch. There's an extensive collection of perfume bottles, including a tiny clear-glass flask (still available, $65) with an overlay of silver vines. A fastidious man would have craved the well-kept English Art Deco armoire ($600, recently sold) with bird's-eye-maple exterior and walnut interior, which was 74 inches high, 36 inches wide, and 22 inches deep. The right-hand door opened to reveal a mirror for primping, a rack for ties, and a shallow shelf for studs. Half of the armoire was for hanging clothes, while the other half consisted of glass-fronted wood cabinets for storing shirts and sweaters. This shop is an oasis of cleanliness and charm amid the scruffiness of the avenue.


Still life with lace: *At Alice Underground.*

My Share Antiques, 476 Amsterdam Avenue, at 83rd Street, 496-2525. Open daily noon to 6:30 p.m., or by appointment. No credit cards.

At **Things Antique,** owner Joel Wolf carries hundreds of mirrors ($75 to $350), framed in oak, pine, walnut, maple, and gesso, to which are attached shiny brass hooks for hanging hats, umbrellas, and raincoats. There are also tables, chairs, brass bedsteads, chests of drawers, and vanities, but it's the odd pieces with multiple uses that intrigue. An enormous pine blanket chest ($395, recently sold) measuring 62 inches by three feet by 25 inches was so solidly built that it could be used for seating as well as storage. English pine factory racks (usually available for $275 to $295) are perfect for wine storage or for use as bookcases or room dividers. Wolf also has an assortment of wood boxes ($95 to $350) from about 1900 to 1920. An American waxed-pine toolbox, 7½ inches by 24 inches by 8 inches, which could be used to store cassettes, jewelry, or tools, was recently sold for $95; it wasn't cheap, but it had an attractive, warm patina. Everything here is in excellent condition; the real pleasure, for lovers of things made of burnished wood, is figuring out the possible multiple uses for each item.

Things Antique, 483 Amsterdam Avenue, near 83rd Street, 873-4655. Open daily 10 a.m. to 6 p.m. No credit cards.

Those with a passion for well-restored pale, plain English and Irish country pine from the early to the late nineteenth century should head for **Better Times Antiques.** Laura Ashley fans know this rustic furniture as the sort that appears in the Ashley catalogues, photographed against the flower-sprigged wallpaper. The furniture looks equally good against a plain white wall, since the lines are simple and strong, the color a warm, honey blond. Victor Principe, the owner, is a direct importer of the furniture, and while he admits his prices are not low, neither are they as high as those charged at the department stores. His chests of drawers, three feet high by two feet deep, are $350 to $450; in a midtown department store, they start at $600. An Irish country table measuring six feet by 34 inches (it seats eight) and dating from somewhere between 1830 and 1860 is simply several wide planks of wood with a patina of age. It's $900 (still available). The virtue of this furniture, which is very *au courant,* is that it is sturdy, clean-lined, and easy to live with. It doesn't scream "style." If you fancy the country look, this store is a find. There are over 300 pieces of pine at any moment, all in excellent condition, ranging from mirrors to enormous armoires.

Better Times Antiques, 500 Amsterdam Avenue, at 84th Street, 496-9001. Open Thursday through Tuesday noon to 6:30 p.m., Saturdays 11 a.m. to 6:30 p.m. M.C., V.

THE UPPER EAST SIDE

The thrift shops on the upper East Side get the hand-me-downs of generations of proper families who believe in drinking tea from bone-china cups, dining with sterling-silver flatware, and owning furniture made of dark hard woods. Most of the furniture in these shops is traditional: upholstered chairs, drop-leaf dining tables, and the like. Styles include reproductions of Louis XVI, Chippendale, Queen Anne, and Victorian pieces and some contemporary, rectangular, upholstered sofas and chairs with loose-pillow backs. What's missing, for the most part, is mission, Art Deco, and American and European postwar modern furniture. Expect to see Chinese porcelain dishes, not Fiesta dinnerware. The belongings of the avant-garde or the eccentric are not to be found here.

In all shops, the managers are the resident experts, the volunteers simply salespeople. Managers have eagle eyes and know when they're selling Baccarat; they'll price coveted wares such as Baccarat glass at roughly one third less than the current retail price for a similar new item. The thrift shops' Wedgwood is always a bargain but never a giveaway. These shops also have their share of junk, including beat-up old telephones and jelly jars overpriced at 50 cents each. The best buys in this area of town seem to be chairs.

Irvington House Thrift Shop takes very little trouble in displaying its wares, so the best furniture (chairs) may very well be hidden under pillows and rugs. The smartest approach is to ask a salesperson what the best chair in the shop is. Here are some pieces I noted on my visit (all have been sold except the bamboo chair). An appealing white-painted wood chair ($100) with a round seat and low legs had a high, narrow back carved into curlicues; it positively invited young children to play kings and queens. Secreted beneath bedraggled comforters were two down-filled chairs; one, a club chair ($125), was in desperate need of new slipcovers and a few more fistfuls of feathers. In better, plumper condition was a lady's armchair with a pillowed ottoman ($225 the set); both were lavishly stuffed with down, but the blue-and-white floral slipcover was tawdry. The original upholstery on almost all the shop's solidly built, down-filled chairs is in mournful shape, but the prices are bargain-basement. A new, custom-made down-filled chair usually starts at over $1,000 at a furniture-maker's. An old pine cradle, its provenance unknown, was way overpriced at $200, since the wood had cracked badly at the corners, offering baby his first chance at splinters. A Heywood-Wakefield three-reed-bamboo chair with just one arm—clearly it was once part of a love seat or sectional sofa—was far too expensive at $500, but it has just been reduced to $350. Maybe a one-armed bandit could use it. You have to be exceptionally discerning to find a bargain amid the clutter here, but there's usually at least one chair with idiosyncratic appeal at a very good price.

High quality: *Some of the stock at Irvington House Thrift Shop.*

Irvington House Thrift Shop, 1534 Second Avenue, at 80th Street, 879-4555. Open Mondays, Tuesdays, Thursdays, Fridays, and Saturdays 9:30 a.m. to 6 p.m., Wednesdays till 8 p.m. No credit cards.

Two years ago, the **Spence-Chapin Corner Shop** sold 8,000 pieces of the Carlyle Hotel's china in an instant. People craved it for sentimental reasons. "Their fathers had worked in the kitchen, their mothers had worked in the pastry section, or they had gotten married at the hotel," says Margaret Krause, the manager. Right now, the Corner Shop has 500 white demitasse cups with the gold Carlyle crest and rim and 324 plain white demitasse saucers ($5 for the cup and saucer, $3 for the cup alone). What dominated the store on my foray was a stunning down-filled camelback sofa, dating from the thirties, with a fruitwood frame and upholstery in a handsome beige-and-cream diagonally striped heavy cotton. It appeared capable of lasting its purchaser's lifetime; the price, $900, was two thirds what the piece might cost new. The cushions were plump, the frame was sturdy, the fabric was pristine. It, like the other pieces I noted, has been sold. Another handsome piece of furniture in good condition here was an elegant round dining table ($900) of pecan inlaid with pale rosewood; extended by its three leaves, it could easily seat sixteen. Six formal mahogany dining chairs with corn-sheaf backs and seats of white silk were priced at $150 each for the side chairs, and $200 each for the two armchairs. While some of the lamps and bric-a-brac are undistinguished, the store often carries good furniture at good prices. At this shop and others like it, an arriviste can acquire the look of old money without going broke.

The Spence-Chapin Corner Shop, 1424 Third Avenue, near 81st Street, 737-8448. Open Monday through Saturday 10 a.m. to 5 p.m. M.C., V.

At **Memorial Sloan-Kettering Cancer Center Thrift Shop**, there are bargains big and small. On my visit, there were these (all have been sold): A standout was a beautiful burled-ash cabinet from the twenties; five feet tall (it could hold china, books, or a sound system), it had Korean-style brass handles. This piece was priced at $850—roughly half what it might cost new. And it even *looked* new. Smaller near-giveaways included two beige ginger-jar lamps with cream-colored shades ($25 each). Two highly oversize Queen Anne–style chairs of indeterminate wood had come to the store painted a bright peach; stripped of their paint and given new cushion covers, they were cheap at $45 for the armchair, $35 for the side chair. And they had personality. The manager noted that some very good Wedgwood, in a pattern called Florentine Gold, had come in; she knew that it retailed for $300 a place setting, so she offered it at $200 a place setting. The best of the merchandise has an aristocratic, Mark Hampton–luxe look, and at any given moment, there is some kind of bargain.

Memorial Sloan-Kettering Cancer Center Thrift Shop, 1410 Third Avenue, at 80th Street, 535-1250. Open Monday through Saturday 10 a.m. to 4:30 p.m. M.C., V.

Thrift Shop East has exceptional secondhand goods that the layman might call antiques. Some are bargains; others are priced competitively with the stock at not-too-fancy antiques stores. A set of six sterling-silver English Victorian knives with mother-of-pearl han-

PROPER STUFF: *If you like dark, solid, traditional furniture, scout the stores on the Upper East Side. At the Spence-Chapin Corner Shop, you can acquire the look of old money without going broke.*

dles was sold for $62.50—half what it would cost at nearby antiques shops, and half its earlier price at Thrift Shop East. A handmade three-legged pedestal tilt table from the late 1840s ($575, recently sold) had a deep patina that asked to be stroked. A pine trestle bench (recently sold) with iron crossbars, sturdy and in excellent condition, cried out to be placed in a hallway in someone's country house. The price, $275, was quite fair. The furniture here is not cheap, but the quality of the best stuff is good.

Thrift Shop East, 1430 Third Avenue, at 81st Street, 744-5429. Open Monday through Saturday 10 a.m. to 5:45 p.m. A.E., M.C., V.

Stuyvesant Square Thrift Shop, a conglomerate of eight different charities' thrift shops, does have some bargains, especially in chairs. A wingback chair with down-filled cushions ($150, recently sold) was in good condition, but another, at the same price, had springs popping out the back. A fat and very comfortable-looking overstuffed armless chair ($150), covered in beige, could have used a thorough cleaning or a slipcover. Nevertheless, it has been sold. Upstairs, there are informal chairs and bric-a-brac. The prize: a wicker chair ($35) in good condition, with an exaggerated heart-shaped back. Its flaw? It was painted a brazen yellow; still, somebody bought it. The trick to finding a chair here is to feel every inch of it and to look under the slipcover and the seat to see the condition of the springs, fabric, and frame.

Stuyvesant Square Thrift Shop, 1704 Second Avenue, near 88th Street, 831-1830. Open Monday through Saturday 10 a.m. to 4 p.m. No credit cards.

William Doyle Gallery buys up old estates and offers the rare antique vases, jewelry, and furniture at auction. The rest—slightly shabby but extremely well-made sofas and chairs—is sold at weekly tag sales, held on Thursdays, that are frequented by some of the city's top decorators. One renowned designer, spotted by a *New York* writer as he plunked down $10 for a plain wood table, entreated, "Don't tell Mark Hampton."

At these sales, nearly all the upholstered furniture is traditional (reproductions of Louis XVI, Regency, Empire, and Victorian pieces), and all of it could use new slipcovers or even some reupholstering. But the frames are sturdy, and if you crave furniture with distinct personality, such as fat Victorian pieces (both reproductions and originals), this is the source. A delightful late-nineteenth-century tufted Victorian chaise, upholstered in tomato-colored felt, with six inches of corded fringe dangling from its base (recently sold) was in good condition and, at $600, a steal (new ones start at $1,500). A lounge chair with down-filled loose pillows (recently sold) was a bargain at $95; all it needed was new slipcovers. Paul Tanner, the manager, will steer you to the better pieces; he'll tell you frankly that a mirror that's cracked or needs to be re-silvered shouldn't be bought—the image will be distorted, and repairs will cost more than the purchase price. There *are* many boring pieces, such as chests of drawers painted olive green and edged in gold paint, but Tanner always has his eyes open for Victorian fantasies. He will also tell you exactly how many rips there are in any cushion.

William Doyle Galleries, 175 East 87th Street, 427-2730. Tag sales, Thursdays 9:30 a.m. to 4:30 p.m. No credit cards.

For the tea ceremony: *Spode from the Spence-Chapin Corner Shop.*

ATLANTIC AVENUE

This street is for the hardy bargain shopper. The nine blocks with secondhand shops are rather bleak on weekdays, although they're lively on weekends. Even on the blocks with many Middle Eastern restaurants and stores, the bustling places alternate with some boarded-up buildings. One block is given over to the local jail, the inmates housed behind translucent glass bricks. The silence is broken by a teenager carrying an enormous radio tuned to a station on which somebody is shrieking, "I wanna, I wanna, I wanna." The shops threaded along the avenue specialize in dark-wood traditional furniture and also in collectibles—some kitschy, some not. Wares can be as exotic and expensive as the papier-mâché fat lady from Coney Island's Fun House (which an owner refuses to sell for even $10,000) or as inexpensive as a white painted-wicker bassinet that recently went for $25, including its matching stand. Bargains and treasures do lurk on this avenue, which is lined with dozens of empty, legal parking spaces.

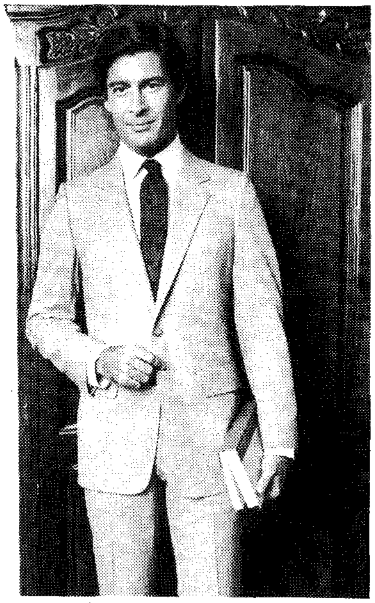
Bob's Attic has extremely low-priced dark-wood pieces, especially dining-room sets with matching chairs. A 54-inch-round oak pedestal table without any leaves, dating from around 1900, is still available for $500 (that's the going rate in the Village). And four oak side chairs from the twenties, with oval insets in the backs and seats covered in a beige-brown-and-cream stripe, are almost inexpensive at $200 the set—and they're still available. A Duncan Phyfe reproduction mahogany dining table from the forties that seats six ($850, recently sold), in good condition, came with four chairs (the question: How would you seat the other two people?). The personality piece: a graceful thirties chaise reupholstered in a crisp peach moiré ($550, recently sold). The shop, though small, has well-chosen stock in good condition, and the prices are reasonable.

Bob's Attic, 87 Atlantic Avenue, (718) 858-7398. Open Wednesday through Sunday noon to 6 p.m. No credit cards.

AT **Raffael's,** OWNER THOMAS Ciccola sells hefty traditional furniture of very dark wood. An American Empire dark-green camelback sofa, six feet wide, with a frame of solid burled mahogany, was a good buy at $875. A charming upholstered corner armchair, covered in pink-and-beige tapestry, dated from the turn of the century and was also affordable at $220. The set of four oak chairs with seats freshly re-covered in white Haitian cotton seemed overpriced at $375. (All of these items have been sold.) The shop is an amalgam of well-priced, interesting pieces and some that are overpriced.

Raffael's, 101 Atlantic Avenue, (718) 852-6768. Open Wednesday through Sunday noon to 6 p.m.

WICKER FANCIERS SHOULD rush over to **Atlantic Wickery,** where plain and ornate wicker dating from the turn of the century to the 1930s is sold at roughly half the prices charged in Manhattan. For these prices, however, you may get a slightly flawed piece. A chair may need a new coat of paint, some reweaving of the wicker, or a fresh new cushion. But all these repairs can be negotiated with Bernie Lowther, one of the store's partners, who can have a chair fully repaired within a week. There are about 30 wicker pieces in the shop at any moment, along with a few rattan tables and chairs. A mint-green wicker rocker that's still available has an expansive flaring back and dates from the Deco era, but it has lost one side support and needs to have the second side support reattached, and the frame needs some reweaving. As is, it's $100; fully restored, including a fresh paint job, it would cost $275—still half the price charged on Madison Avenue. A very plain parlor set consisting of a sofa and two armchairs needed a fresh paint job and some new, plump seat cushions. But it was in good condition, and it was a bargain at $550 (recently sold). Lowther will make cushions of foam, covered in an authentic forties floral fabric, for $45 per cushion, or he'll slipcover your cushions for $25 to $30 apiece. One white wicker armchair in good condition had a slot on one side for books and magazines, and dark-green cushions sprin-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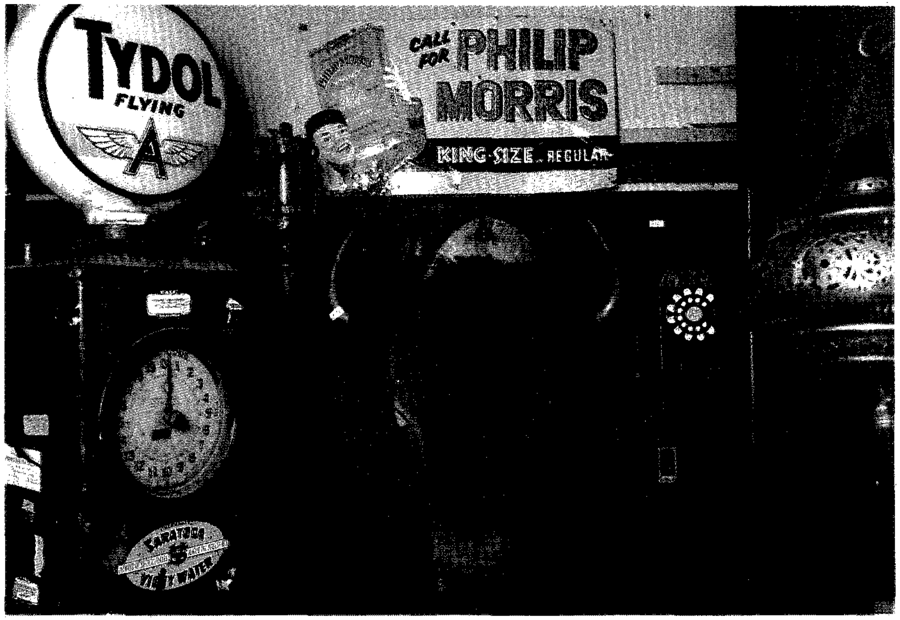
BARGAINS IN BROOKLYN: *Atlantic Avenue may be bleak, but treasures lurk there. Check Raffael's for hefty traditional dark-wood pieces and Silhouettes for winsome stuff dating from 1830 to 1930.*

kled with coral blossoms; it was a steal at $175, and somebody nabbed it. A fresh coat of paint would have made it perfect. A well-preserved white painted Victorian lady's chair ($175) with a back edged in curlicues is still available. Another bargain: a three-reed-bamboo armchair ($225, still available) in good shape, with new cushions covered in a print of dark-blue irises on a black ground.



Brooklyn eclectic: *Just one crowded bit of wall at Prophecies on Atlantic Avenue.*

Atlantic Wickery, 141 Atlantic Avenue, (718) 875-0527 or (718) 852-1587. Open Tuesday through Sunday 1 to 6 p.m. No credit cards.

Barewood, Inc., HAS TWO SPECIALTIES. The staff can custom-build eighteenth- and nineteenth-century-style architectural woodwork and furniture—including wainscoting, fireplace mantels, and moldings—and will also sell you authentic Victorian architectural details. There are hundreds of spindles ($1 to $20), including plain ones of painted pine or poplar and fluted or spiral ones of mahogany or walnut. Among the hundreds of doors in stock ($25 to $5,000), there are plain painted-pine ones for interiors and heavily molded walnut ones for exteriors, with fancy brasswork or etched-glass panels. There are also carved brass doorknobs ($25 to $65 a pair). The allure of this shop is not just its fair prices but the depth of its stock.

Barewood, Inc., 141 Atlantic Avenue, (718) 875-3833. Open Tuesday through Sunday 1 to 6 p.m. No credit cards.

Parker House Antiques HAS YET another stock of dark-wood furniture. The emphasis is on Victoriana. A massive nine-piece Victorian dining-room set of mahogany veneer (table, china cabinet, buffet, and six chairs), fairly priced at $1,500, was sold recently. It offered a lot of wood for the money, although these pieces had more sheer bulk than style. For the same price, you can have a voluptuous Victorian love seat (still available) with a high, rounded back and a solid rosewood frame lavishly carved with garlands of leaves and flowers. The upholstery is in excellent condition, though done in an unfortunate shade of gold verging on mustard. The price is competitive with those charged for other love seats in secondhand shops throughout the city.

Parker House Antiques, 147 Atlantic Avenue, (718) 855-7936. Open Wednesday through Sunday 1:30 to 6:30 p.m. No credit cards.

HAROLD HANSON, CO-OWNER of **Annex Antiques,** says, "Most secondhand shops aspire to be antiques shops," so he offers a bit of both secondhand *and* antique furniture, all chosen with an eye to personality. He stresses that the complexion of the shop changes constantly. For $90, there was until recently a sweet sewing table of birch with a mahogany finish and two deep vertical drawers for yarn. For the more rousing price of $360, there's a mahogany sewing cabinet from the 1840s (still available) with many tiny compartments. A white painted-wicker rocking chair ($175, recently sold) was reasonably priced. To store baubles, there's a Japanese *jubako*—a tier of five beautiful rectangular mulberry boxes, the inside lacquered in russet—from the 1850s. The boxes ($350, still available) come perched on a mulberry stand. The assortment here is eclectic and sometimes exquisite.

Annex Antiques, 155 Atlantic Avenue, (718) 596-5469. Open daily noon to 7:30 p.m. No credit cards.

Dan's Antique Shop IS A HOT spot for beer steins and old-fashioned small, heavy irons. Owner Daniel Smolkin used to go back and forth to France and Germany, and each time brought back hundreds of steins. There are about 50 left. The 25 irons in Smolkin's cache ($6.50 to $7) aren't good for pressing delicate fabrics; people buy them for bookends and doorstops.

Dan's Antique Shop, 363 Atlantic Avenue, (718) 624-7440. Open Monday through Saturday 10 a.m. to "about 4 p.m." No credit cards.

Atlantic Antiques Center IS four rooms full of a hodgepodge of black memorabilia, old bedspreads, and furniture, some of which is undistinguished and some rather seductive. All of the items I saw are still available. The two nicest pieces include a very reasonably priced two-reed-bamboo living-room set by Heywood-Wakefield ($350), including a three-seat sofa and an armchair. While bamboo chairs of two reeds aren't as coveted or as strong in silhouette as those made of three, four, or five reeds, one could easily live with this set. (The cushions, covered in a brown-and-gold floral, are in good shape, but these pieces could use a prettier fabric.) An old-fashioned oak school desk ($200) that could take a child from the third grade through the ninth has a top that lifts up and wrought-iron legs; it is surprisingly free of carved initials and other blemishes. While the shop may prominently display some heavy, gloomy, dark consoles, inexpensively priced goods such as the bamboo set lurk in the farthest, darkest recesses.

Atlantic Antiques Center, 367 Atlantic Avenue, (718) 624-9044. Open Wednesday through Sunday noon to 6 p.m.

AT **Silhouettes,** CO-OWNER Denise Tuite specializes in winsome furniture from the 1830s to the 1930s. A walnut cradle from the 1870s ($225, still available) is in good, sturdy condition. A jelly cupboard with four shelves ($485, still available), which Tuite dates from the 1840s, has the original square nails and faded blue paint on the inside. Sheer, handmade, lace-edged, full-size bedspreads ($75 to $125) are gently hung over wood pegs. The least expensive of these may have a rip or tear that can be repaired by deft hands, says Tuite, while the more expensive are in better shape. For the handy person, there was an extremely appealing five-foot-high slender chestnut cupboard with six shelves begging for refinishing ($60, recently sold). Because Tuite likes a fast turnover, she sets extremely low prices for her flawed goods, but you get what you pay for—imperfect allure.

Silhouettes, 446 Atlantic Avenue, (718) 522-3114. Open Wednesday through Sunday noon to 5:30 p.m. M.C., V.

THE COGNOSCENTI CALL THIS shop Lenny's, after one of the partners, Lenny Goodstein, but its real name is **Prophecies.** Its goods spilling out onto the avenue, the shop can be spotted a block away by the legally blind. There are distinct treasures here. The fat laughing lady from Coney Island, in her red-and-white hat, blue-flowered vest, and striped skirt, is wedged uncomfortably between some chests of drawers. Her colleague from Coney Island, a six-foot papier-mâché clown, now in storage, was rented to Woody Allen for his movie *The Purple Rose of Cairo.* These mementos are for rent only, but everything else is for sale.

There are usually plain brass beds ($250 to $400). An appealing rope trundle bed from the 1860s, which measures five feet by three and a half feet and stands six inches high, is $500 (still available). Rope wound through the holes in the frame provides the spring. A stuffed bison head was recently sold for $300. The owners keep their office furniture next door; a handsome T-shaped oak office partition with glass windows, three doors, and three walls is still available for $3,500. It divides space into two cozy cubbyholes and reminds you of the offices that Sam Spade might have worked out of in the thirties. Other partitions, including one with wainscoting, are in the warehouse. Lenny's demands patience and a sharp eye; the trundle bed, for instance, was stuck on top of a bureau. Amid the clutter there are some fascinating pieces.

Prophecies, 483 Atlantic Avenue, (718) 855-4285. Open daily 10 a.m. to 7 p.m. No credit cards. ■

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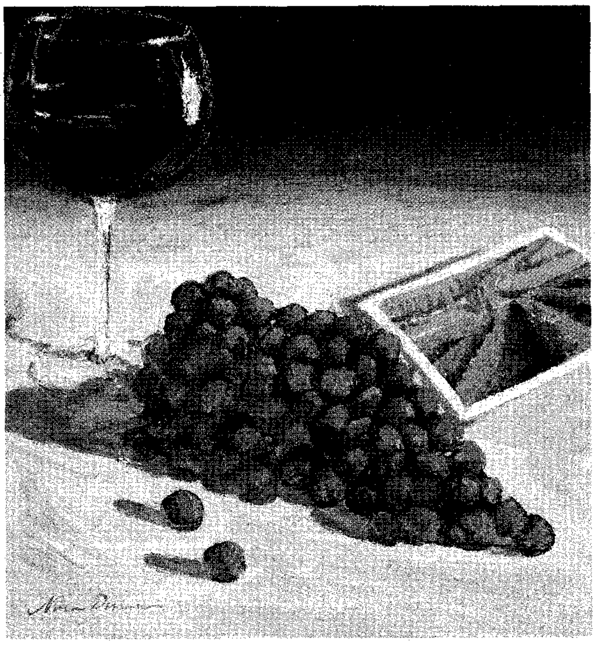
THE PROBLEM WINE

"...Pinot Noirs are more subtle than other California reds, and—because they are so diverse in style—more difficult to evaluate..."



Grape therapy: *Wine-makers handle Pinot Noir with care.*

"PINOT NOIR IS MY *bête noire*" IS THE WAY one California wine-maker summed up his attitude toward that grape variety, and most producers would acknowledge that California has never achieved the success with Pinot Noir that it has with Cabernet Sauvignon, Chardonnay, and Sauvignon Blanc. "It's the least forgiving of the reds," says Walter Schug of Schug Cellars. "If there's something wrong with a Pinot Noir, from soil, climate, or vinification, there's nothing there to cover up the mistake." "Pinot Noir is the most fragile grape of all and makes the most unpredictable wine," says Jill Davis, the wine-maker at Buena Vista. Josh Jensen of the Calera winery agrees: "Almost every winery has one good Pinot Noir in it, but the hardest thing to do with this variety is to be consistent."

The prototype for California Pinot Noir is, of course, red Burgundy, produced along the 25-mile strip of vineyards in France known as the Côte d'Or. "The relation of Pinot Noir and Burgundy," says Lalou Bize-Leroy, co-owner of the Domaine de la Romanée-Conti, "is a love story that extends for 40 kilometers." Despite the fame of such vineyards as Chambertin, Musigny, Richebourg, and Corton, and the fact that Pinot Noir has been cultivated along the Côte d'Or for several hundred years, the quality of red Burgundy is surprisingly erratic, which suggests that Pinot Noir is a difficult grape to work with on its home ground as well. Even the best examples pose problems for consumers and wine-makers alike because the styles of red Burgundy vary so considerably. When comparing fine Bordeaux, for example, one can appreciate both the finesse of a Médoc and the richer, more supple qualities of a Pomerol; preferring one style doesn't mean dismissing the other. Burgundies, however, seem to be much more controversial. Those who enjoy a deep-colored, rich, full-bodied style are likely to dismiss lighter examples as thin and weak; while those who prefer wines that emphasize elegance, complexity, and nuances of flavor even at the expense of color and body often consider a bigger style to be dull and one-dimensional.

These conflicting views of just what fine Burgundy should taste like inevitably affect the stylistic aims of many California wine-makers. Although few are out to imitate Burgundies, they are nevertheless aware of them and, therefore, of the possibilities of Pinot Noir. (As Jill Davis says, "The wine I'm making is a California Pinot Noir, but I'd like to achieve the complexity of a fine Burgundy.") Because red Burgundies do not present a clearly defined model for Pinot Noir—as white Burgundies do for Chardonnay and red Bordeaux for Cabernet Sauvignon and Merlot—it's not surprising that there are so many different styles of this wine, and so many conflicting ideas about how to make it.

"The California Pinot Noirs produced before the sixties were not flawed," says Josh Jensen. "They were just dull and uninteresting. What I want is complexity, elegance, and good structure, with enough tannin for aging." Tim Mondavi, the wine-maker at the Robert Mondavi Winery, strives for "deep color, richness, good depth of flavor, and a supple, velvety quality that makes Pinot Noir more drinkable, when young, than Cabernet Sauvignon."

Nearly 9,000 acres of Pinot Noir are planted in California, more than half of them in Napa and Sonoma, much of the rest in Monterey County. Not all of the crop is used to make a red wine, however. One of the ways wine-makers have tried to get around the problem of Pinot Noir is to turn it into a white wine by producing a blanc de noirs. This wine, usually pale salmon in color, has never been as successful as "white Zinfandel" has in the past year or two. Another solution has been to use Pinot Noir for sparkling wines, and in fact, most of the Pinot Noir grown in the Napa Valley now goes to Domaine Chandon and other sparkling-wine producers. (The most extensive plantings of Pinot Noir in France, incidentally, are not in Burgundy but in the Champagne region.)

When it comes to making a fine red wine, however, California wine-makers have experimented with every aspect of growing, vinifying, and aging Pinot Noir to achieve their diverse aims. "Historically, all California red wines were made the same way," says Tim Mondavi. "We went by the book. But the book wasn't accurate for Pinot Noir, so we're emerging from that era and relying on direct experience."

Although a few California producers consider the limestone in Burgundy's soil a key factor, most believe that climate is a more important element. "Pinot Noir does not do well in a variety of climates," says Michael Richmond of Acacia, "which is why it is so difficult to produce in California." Most producers agree that the grape needs a long, cool growing season, and that much of the existing acreage in the state is in regions that are too warm and that prevent this delicate grape from achieving its potential. Carneros, a district that straddles the adjoining Napa and Sonoma Counties at their southern ends, has become a favored site for Pinot Noir. Its cool climate enables the grapes to ripen without attaining exaggerated sugar levels or losing their natural acidity.

Wineries such as Carneros Creek, Acacia, Chateau Bouchaine, and Saintsbury are situated in Carneros, while Beaulieu

Illustration by Nina Duran.

> “. . .The best California Pinot Noirs combine strength, charm, and complexity. . .”

Vineyard, Louis Martini, Charles Krug, and Clos du Val, among others, have Pinot Noir vineyards there. Fine Pinot Noirs have also come from places as diverse as the Russian River valley in Sonoma, the Santa Cruz Mountains, the Edna Valley in San Luis Obispo County, the Santa Maria Valley in Santa Barbara County, and parts of Monterey County. Even farther afield, Oregon's Willamette Valley has attracted a number of California-trained wine-makers who believe that its cool climate makes it a more suitable region for fine Pinot Noir than anywhere in California. Although Pinot Noir was first planted in the Willamette Valley only in the early sixties, some notable bottles have been made there.

Because most wine-makers are not yet at the point of refining the style of their Pinot Noirs but are still trying to determine how to achieve the best results with this grape, there's a much greater emphasis on technical details of production for this variety than for any other. Among the techniques with which wine-makers are experimenting are stem retention (fermenting the wine with all or part of the stems), in order to increase the wine's tannin content; whole-berry fermentation (fermenting with a mixture of crushed and uncrushed grapes), which makes the wine more supple; and letting the wine ferment at relatively warm temperatures, to extract more flavor and color. Appropriately enough, wine-makers disagree completely about the benefits of each of these techniques—one will retain 100 percent of the stems during fermentation, another none at all—but they all agree that Pinot Noir produces a wine that must be handled very carefully. “Rough handling will destroy the delicate aromas and flavors of Pinot Noir,” says Richard Graff of Chalone. “Cabernet can be sculpted through exposure to air and certain cellar techniques,” says Tim Mondavi. “Pinot Noir needs protection and a more gentle approach.”

Unlike wines made from Cabernet and Chardonnay, which represent variations on a basic theme, California Pinot Noirs are difficult to evaluate because they are so diverse in style. There are, of course, a number of straightforward, uncomplicated wines of the sort a Burgundian once described as “a good red California wine that happens to be labeled ‘Pinot Noir.’ ” The best examples combine strength, charm, and complexity, but some emphasize substance, others finesse and delicacy. Because wines made from Pinot Noir have less color than most other reds, they do not have the immediate visual appeal of, say, a Cabernet or red Bordeaux. Many California wine-makers would agree with Jacques Seysses, the owner of Domaine Dujac in Burgundy, who says, “I feel it's more important to please the nose and the mouth than the eye.” And a Californian adds, “The tannic intensity of many Cabernets is such that it can fake completeness by overwhelming your senses. You will make more allowances for such a wine than for a subtle, subdued Pinot Noir that isn't perfectly balanced.”

The fact remains, however, that California Pinot Noirs are less reliable from winery to winery than Cabernets and have to be selected more carefully. What's more, Pinot Noirs are relatively expensive—most cost $10 to $15, and $18 to $20 is not uncommon—the result of low yields per acre, limited production, and the extra attention they require.

These caveats aside, a range of attractive Pinot Noirs can be found here, although they are not as widely distributed as other California varietal wines. (Calera's single-vineyard bottlings, for example, are especially hard to find.) Schug Cellars 1982 from Carneros ($9.99) is a good example of an elegant, stylish, lighter-bodied Pinot Noir. De Loach 1982 ($12), Clos du Bois 1981 ($7.79), and Robert Mondavi 1981 ($9.49) are all appealing wines that emphasize fruit rather than intensity. And three excellent examples of the delicate, complex Pinot Noirs being produced in Oregon's Willamette Valley are Eyrie Vineyards 1982 (about $13), Knudsen Erath 1980 ($8.25), and Amity 1982 ($8.99).

Medium-scale Pinot Noirs with somewhat more flavor and texture include Buena Vista 1981 Special Selection ($14.99), Trefethen 1981 ($9.60), and two single-vineyard wines from Acacia, the well-knit Iund and the slightly weightier and more tannic St. Clair ($18 each).

Among rich, supple, complex, and more substantial Pinot Noirs are the Edna Valley Vineyard 1981 ($14.99), the bigger Chalone 1981 ($20), and the still immature Hanzell 1979 ($22).

Considering all the problems that Pinot Noir poses for California wine-makers—making it well, first, then persuading people to buy it—why do they bother? Walter Schug, who was the wine-maker at Joseph Phelps for ten years and now concentrates on Pinot Noir and Chardonnay at his own winery, explains: “Given my success with Cabernet and Riesling at Phelps, people wondered why I didn't stick to those varieties. But I was enamored of Pinot Noir and accepted the challenge. I thought if I could work my way through this, I'd be one of the few with a good Pinot Noir, rather than one of 200 with a nice Cabernet.” ■

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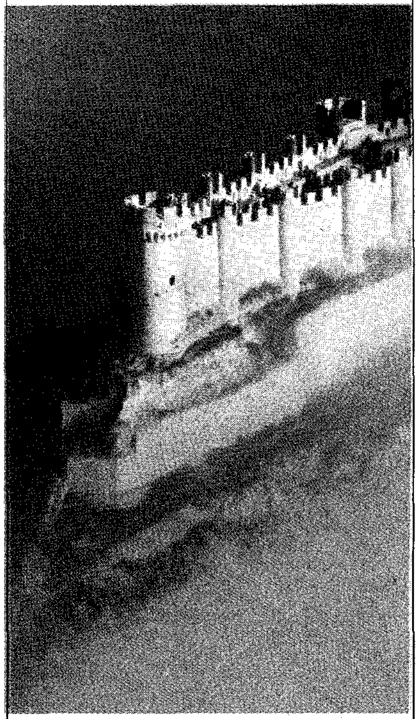

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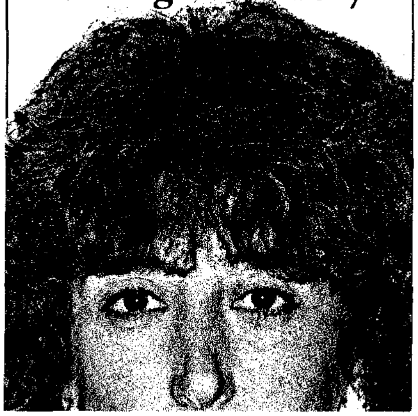

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By Corky Pollan

The French Confection

In chic Gramercy Park, a bakery with a touch of Paris. Here, pastry chef Jean Pauget tempts with airy croissants (75 cents each) and crusty rolls (25 cents). For the kid in you, a chocolate mouse, made of almond-flavored sugar-dough that's stuffed with ganache (a mixture of crème fraîche and chocolate) and dipped in chocolate ($2). Then there are Pauget's masterpieces: feuille d'automne, a chocolate-mousse cake with layers of meringue ($16); poire bourdaloue, a pear and almond-cream tart (small, $8; large, $12); tarte Tatin, caramelized Granny Smiths on a flaky pastry (small, $8; large, $10); and pralinsko, a sponge cake with praline buttercream topped by a crown of nougatine and an almond-paste rose (small, $14; large, $18). It's worth an extra visit to the gym. **—Colette Rossant**

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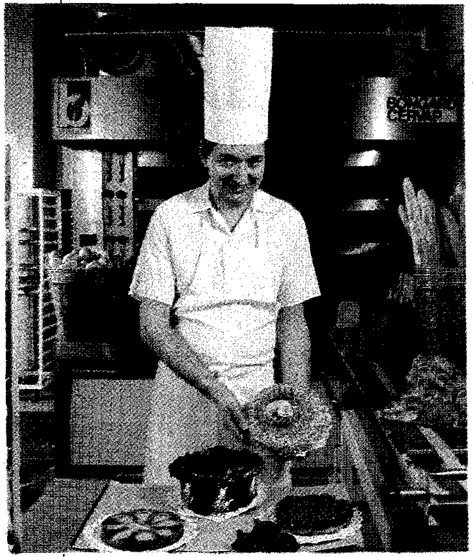


The French Selection

"In New York, all the care and imagination goes into the windows, and they're wonderful," says French fashion designer Daniel Hechter. "But once you get inside the stores, so many of them look like discount centers." Hechter vows that in his 7,000-square-foot mini-department store (which will house all of his far-ranging designs and which is set to open on March 16) what's presented inside the shop will get the same painstaking attention that's given to the windows. The lower level will duplicate Hechter's Paris apartment, with a living room, bedroom, kitchen, and bathroom, all outfitted with his linens and tableware, and his brand-new line of furniture ($600 to $2,000). Here, versatile sofas and chairs will update the old-fashioned notion of slipcovers. Snap off the tufted-chintz cover on the "Hechterfield." Snap on the sturdy canvas one. Or the luxe leather one. Transform a round table for six into one that can comfortably seat twelve, simply by adding a larger circle. And with Hechter's tableware for Mikasa (below), set an ever-changing table with pieces designed to mix and match—from the mat-handled silver plate ($125 a five-piece place setting) to the china ($30 to $50 a five-piece place setting; teapot $68, creamer $12, sugar bowl $16) to the elegant stemware ($16 each). Naturally, there will be a whole floor devoted to the fashions for men, women, and children that have made Hechter justly famous. He believes that a designer must suggest what fashion is. And so his displays will show how to put things together: how to take the same elements—a skirt, a jacket, a blouse—and make them look casual, conservative, or drop-dead soigné.

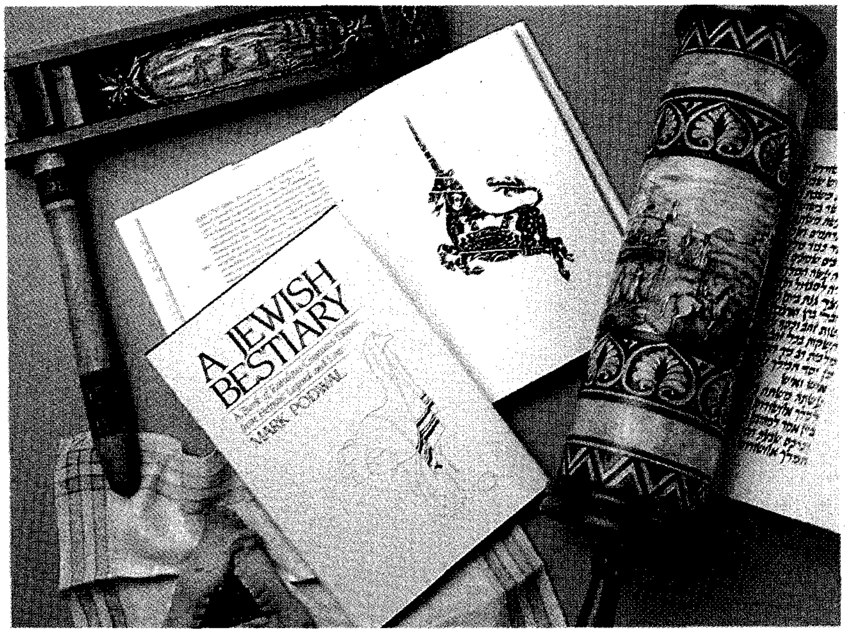
DANIEL HECHTER/*625 Madison Avenue, near 58th Street/223-3950*

Photographs: top, Daniel Kron; left, Peter Paige; right, Corinne Colen.

Chez Vous, Bien Sûr!

Lessons in French, particularly in conversational French, depend in part on the verve, the range of knowledge, and the unlearnable *joie de vivre* of the teacher. With Léon Sachs, learning French is never just a lesson but always a pleasure. Sachs came here from France 25 years ago. He has taught French at Brearley, where he was known behind his back as M. le Débonnaire, at Buckley, where he was head of the French department, and at Dalton. For fifteen years, he was a senior teacher at the French Institute/Alliance Française. Now he is teaching two days a week at Madison Presbyterian Day School and concentrating on his private students. He will come to your office and organize group classes, or come to your home for private tutoring. He has taught Barbara Walters, Julie Andrews, and Ann Reinking, board chairmen, and different generations within families, as well as those occasional dilettantes who merely want to know how to say "crème brûlée" at Le Cirque. He is just miraculous with children, even those as young and restless as three. The Sachs method is conversational, but he painlessly insinuates a good foundation in basic skills and grammar. Sachs will also do total-immersion courses for executives preparing for European conferences, or for summer travelers. "A successful lesson is one in which you talk with a student and get *him* to talk about something which interests him—art, opera, theater, or travel," says Sachs. And what does everyone talk about? Food, *bien sûr!* **—Julie Baumgold**

LÉON SACHS/*(718)793-9822*

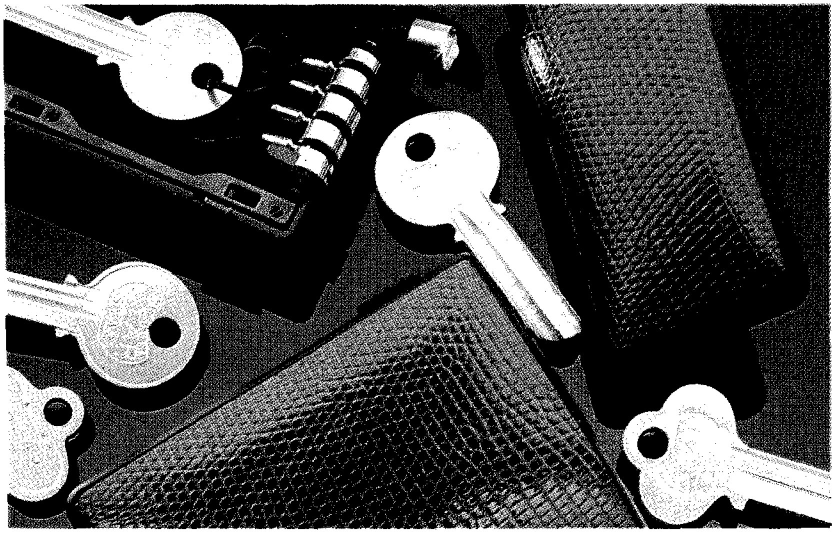


PotPurim

This exquisite hand-painted megillah ($1,200) contains the Scroll of Esther, the story of the beautiful Persian queen who saved the Jews from Haman's evil plot to exterminate them. The noisemaker (by the same artists, S. Kagan and I. Puski of In the Spirit Gallery, $225) supplies the commotion needed to drown out the name of Haman when the megillah is read. Together, they help to celebrate Purim, the most lighthearted of the Jewish holidays, when kids dress up in costumes and people send gifts of food to friends. A charming gift for the mind would be a copy of Mark Podwal's *A Jewish Bestiary* ($10.95), filled with legendary Hebraic animals and illustrated with Podwal's enchanting line drawings.

MEGILLAH AND NOISEMAKER/*The Kibbutz Store/856 Lexington Avenue, near 64th Street 772-6644*

A JEWISH BESTIARY/*The Jewish Museum/1109 Fifth Avenue, at 92nd Street/860-1895*



Light of Passage

If your keys just sit there making bulges in your pockets, then consider these sleek key cases from Italy. Made by Valextra, a venerable Milanese leather company, they come in lizard or calfskin ($25 for the two-key holder, $35 for the four-key one). Best of all, the larger case comes with a tiny flashlight—to shed light on all those dark keyholes in your life.

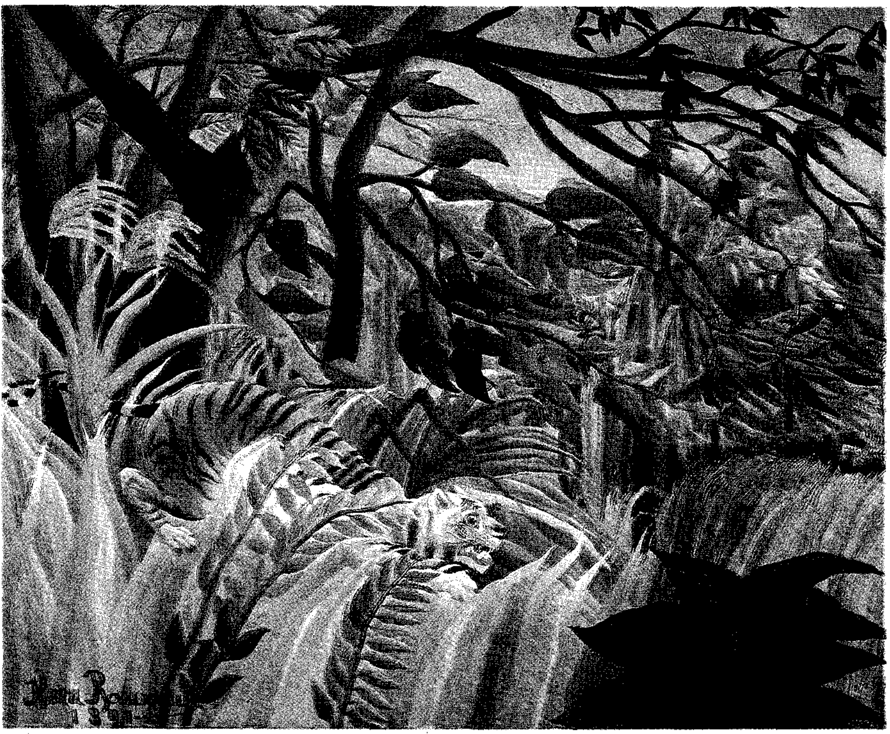
TO BOOT/*256 Columbus Avenue, near 72nd Street/724-8249*

Photographs: top, Maria Robledo; left, Rob Kinmonth; bottom, William Guillen.

Art/Kay Larson

EXPLORING THE STATE OF NATURE

> "...Rousseau was a Sunday painter, spiritual kin to Grandma Moses, but with the luck to be born in France in 1844..."



Intellectual pastiche: *Rousseau's* Surprise, *at MOMA.*

EAGLE EYES WILL NOTICE A PATTERN IN the major exhibitions at the Museum of Modern Art since it reopened: first, a contemporary hotchpotch; then, the thornily scholastic " 'Primitivism.' " And now, as though to let everyone out for recess, there is **"Henri Rousseau."**

New York hasn't seen such a production since MOMA's 1942 Rousseau show, though the painter is hardly a mysterious presence. *The Sleeping Gypsy* must have graced more children's rooms and dorm walls than any other artwork in history. The Modern surely thought it could fill in the gaps around this much loved innocent, who blithely traversed the lion's den of the nineteenth-century French art world and emerged almost untouched. But Rousseau is too much of a paradox, of a sort no one is admitting: He was a Sunday painter, spiritual kin to Grandma Moses and the American limner Erastus Salisbury Field. Unlike them, he had the good fortune to be born in France in 1844, just four years before Gauguin.

Until that paradox is addressed, I'm not ready to sing along with the brass bands or greet this curious apparition with the boundless enthusiasm that is obviously expected from all of us. Rousseau, like other autodidacts, filtered his surroundings through the mesh of his predispositions. It's just that his surroundings were unusually sophisticated: on the one hand, the grand storybook pretentions of Salon masters like Gérôme and Bouguereau; on the other, the primitivist pretentions of the modernists. Caught between these two camps, Rousseau borrowed whatever struck his fancy. From the Salon masters, he lifted a lofty conception of the role of an artist, and the desire to be a realist (the fact that he called himself a realist is one example of his awesome naïveté). Nobody is quite sure what he lifted from the modernists—but since he showed in the Salon des Artistes Indépendants, the modernists' proving ground, it's assumed he saw the key works.

Rousseau reached his peak in his pictures of exotic imaginary jungles, which were perhaps inspired by Gauguin, perhaps (more fundamentally) by *fin-de-siècle* society's passionate yearning for a place where civilized manners had no claim. The sophisticates of his day (those who didn't scorn him) saw in his painterly naïveté a directness they were trying to achieve self-consciously. (Consider Picasso's remark that it took him all his life to learn to paint like a child.) Rousseau was adopted by the modernists. Once he got into the Salon des Artistes Indépendants, he was championed by Alfred Jarry, the poet-playwright from the same hometown, and Apollinaire cheered him on in print. The Modern's William Rubin and Carolyn Lanchner, in the present show's catalogue, trace his effects on such admirers as Picasso, Léger, de Chirico and the Surrealists, even Max Beckmann; these associations are necessarily tenuous, like trying to resurrect a dinner-party conversation by staring at the seating plan.

Rousseau's Tarzan fantasies came at the right moment; they were certified by all the right people. His connections ensure him a permanent place in the slide lecture of modern art. Yet this exhibition is oddly deflating. There are four great Rousseaus, and the Modern owns two: the *Gypsy* and *The Dream,* that florid comic opera in which a Gauguinesque woman reclines on a red velvet Empire sofa in the midst of a throbbing jungle. The other two, *War* and *The Snake Charmer,* belong to the Musée d'Orsay in Paris (the exhibition was jointly organized with the Réunion des Musées Nationaux de France). To have had one's opinion formed by the great works means a steep descent to the small suburban street scenes and simple portraits Rousseau often painted in homage to his realist ambitions.

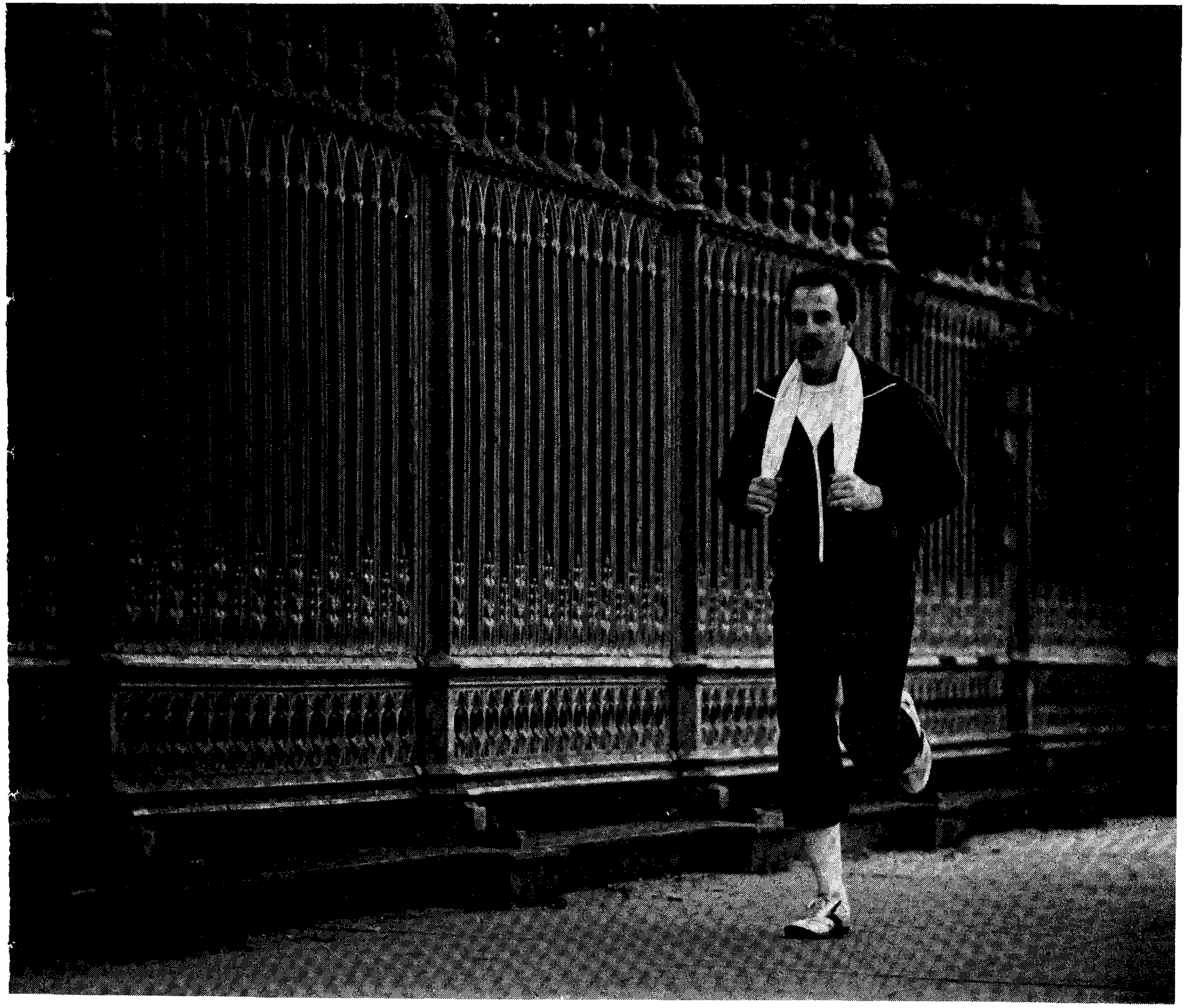
You would never expect to see Erastus Salisbury Field in MOMA, but his portraits of Colonial Americans are dashing compared with Rousseau's pictures of Parisians, and his history paintings (of biblical subjects) are grander, more stylized, more effusive, more effective. Field's joint exhibition at the Metropolitan and the Museum of American Folk Art earlier this season went mostly unremarked. Clearly, there are folk painters, and then there are folk painters adored by modernists; a double standard is required to tell them apart.

Rubin argues that the large number of presumed fakes and misattributions in Rousseau's *oeuvre* (none of them in this show) account for the commonly held opinion that he was an uneven painter.

Photograph: Kunsthaus, Zurich.

"Running was a big part of my life. But after four operations, I felt I couldn't run a single step. One of your articles gave me the courage. Now I run three miles a day."

Jerry Modicut, Baton Rouge, Louisiana, Digest reader.



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But the smaller works here contradict Rubin's optimism. There is a sameness to the countryside *jardins* and street scenes he painted to keep afloat financially; they are almost indistinguishable from the work of naïfs around the world. (Painters in this category do more than any others to argue for the semiologists' claims about art as a system of signs.)

Between these extremes—the four great works, and the weekend-painter-in-the-park scenes—lies the esoteric Rousseau, the strange man who, like Joseph Cornell, created a rough world that seems authentic because it is so deeply felt. The jungles, of course, are intellectual pastiches. Bits of Sunday-supplement illustrations of lions, tigers, and monkeys are mixed in with blooming yuccas, gigantic water lilies, flaming-red sumacs, and trees that look like potted palms enlarged to looming momentousness. (One historian argues that Rousseau used a pantograph, a device for transfering and enlarging images; in his first jungle scene, *Surprise!*, a tiger he may have copied perches bizarrely on top of blades of grass.)

In these imaginary hothouses, Rousseau, like that other Frenchman whose name he shared, described a state of grace in which nature could function freely, a metaphor that applied equally well to the artist and to the New World he painted. A painting like *The Snake Charmer* is commanding because its means and its subject are so well suited to each other. Eve's encounter with the snake, a disastrous mythical venture out of innocence, is here turned on its head: A black woman, nearly obscured by the dusky tropical air, charms the snakes and draws them to her; she and the snakes are at home with one another.

Perhaps, as Rubin argues, Rousseau's black Eve is inspired by Gauguin's Tahitian portraits. There are certainly subliminal infusions of sentiment, if not of style. But this exhibition struggles hard—much too hard—to certify further Rousseau's place among the progressives. He is spoken of as yet another branch of that venerable forest giant, the tree of modernism. The more you think about it, the more this logic irritates. If Rousseau had had no ties to Picasso or de Chirico, would he now be showing in the Modern? Is violence not being done to Rousseau's true nature—his simplicity, his ingenuousness, his participation in a long single-file tradition of naïve painting? At heart, these are old complaints; they weary in repetition. Most wearisome is the suggestion that the Modern can't unbend, even when it means us to do so. You can enjoy this show, but only if Rousseau is allowed to be what he is, a brilliant simpleton whose artistic intuitions occasionally approach incandescence. (11 West 53rd Street; through June 4.) ▬

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BUSINESS Travel Guide

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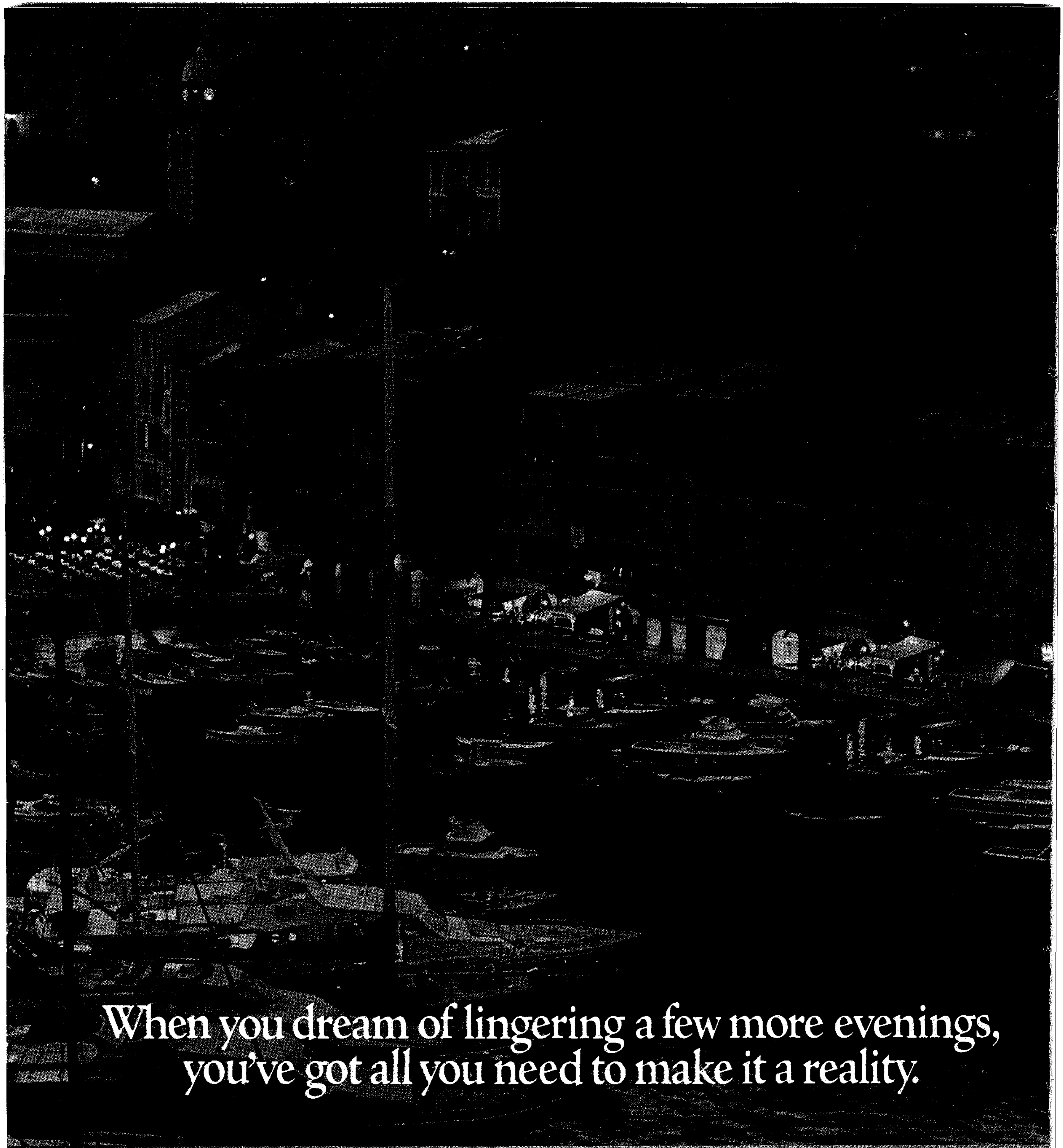
[illegible] Survey of [illegible] the nation's [illegible] billion in business travel [illegible] over $100 billion by 1990. The same survey reports that the average allowance for domestic travel per diem is $80 (including meals, lodging, and incidental expenses) and $141 for international travel.

The airlines, hotels, and car rental companies were already discovering these economic facts of life just as government deregulation was set in motion. When the Civil Aeronautics Board closed down [illegible] at the first of the year, it marked the [illegible] phase of the federal government's withdrawal from the airline business.



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by CHRISTOPHER LOFTING

Photographs: Jake Rajs
Illustrations: Kandy Littrell

Depending on whom you talk to, the result has meant everything from creativity to chaos. Frequent flyer prorams, a proliferation of upstart airlines leaping to the sky and landing in bankruptcy, restructured route systems, and a maze of special promotional and discount air fares are all part of the deregulation fallout.

Ultimately, those services and products that simply make one's business trip more productive are the ones that will survive. From portable computers, to convenient and reliable flights, to hotels that truly address the needs of the business traveler, what follows is an overview of what's new, what's good, and what's available to make a business journey efficient and effective.

Hotels

The business traveler has become one of the most welcome guests in the hotel industry. It makes sense: Business travelers are frequent travelers, and the repeat visits of satisfied guests keep hotel rooms full. Also, many business meetings are conducted over meals, which can further increase hotel profits. And since many of these guests are allotted per diems and company expense accounts to pay the tab, cost isn't always a primary concern when booking a room. Add to that the gains a hotel derives from conventions and meetings, and it's understandable that the business traveler gets red-carpet treatment.

Naturally enough, competition among hotels is strong, with the business traveler benefitting from amenities, services, programs, and other incentives created to build loyalty. From limousines at your service to in-hotel business centers to rooms equipped with enough mini-toiletries to stock a Lilliputian drugstore, the business traveler is being wooed.

A surfeit of services demands discrimination, so the business traveler should determine which offerings most closely fit his or her needs. Convenience and efficiency are requisites. Even better is the hotel room that can truly be used as an office and the entire hotel that substitutes as headquarters.

What follows is a sampler of some of the most attractive and advantageous services, programs, and amenities. Not all are unique to the hotels mentioned; as in any business, a good idea is quickly duplicated. But these are among the strongest incentives today for checking in:

Location. Far from the madding crowd, yet close to urban conveniences, Boston's elegant Hotel Meridien (800-442-5917) is situated in the heart of the city's business and financial district. It's a short walk from the Faneuil Hall/ Quincy Market complex and the waterfront. Logan Airport is only fifteen minutes by car. The city's rail, bus, and subway stations are all a short walk or ride from the hotel.

Physical Fitness. Hyatt Hotels (800-228-9000) is getting physical. The corporation's U.S. hotels have created nine new menu items, each under 600 calories, for the health-conscious traveler. At least three appear on each of its all-purpose menus. A free directory lists sports/exercise facilities and major spectator sports offered at or near Hyatt hotels in the U.S., Canada, and Mexico. The Hyatt on Union Square in San Francisco, the Hyatt Los Angeles Airport, and numerous others even have their own jogging tracks.

Business Center. At six Westin (800-228-3000) hotels—in Hong Kong, Tokyo, Manila, Johannesburg, Mexico City, and Los Angeles—business centers, complete with telex and cable, secretarial assistance, conference room rental, printing and copying, translation, packing, mailing, and courier services, and reference library make it easier to do business. Westin Hotels will even print business cards and produce personalized stationery in four hours's time.

Fly Free. The seven Inter-Continental (212-687-1144) hotels in the U.S. are offering, until September 1, 1985, a free round-trip ticket to a European capital aboard

BUSINESS TRAVEL AND YOUR HEALTH

Travel involves certain risks and special medical situations. The International Health Care Service, part of The New York Hospital-Cornell Medical Center's Division of International Medicine, was established just to handle these rather unique problems.

Unlike many clinics, which may give vaccinations and some advice on health risks abroad, IHCS can plot out a total travel health program including individualized counseling, pre-travel medical evaluations, immunizations, and, perhaps most important, post-travel screening including diagnosis and treatment. IHCS has the full facilities of the New York Hospital-Cornell Medical Center available to it. The International Health Care Service (212-472-4284) is located at 440 E. 69th St., New York, NY 10021.

Pan Am or American Airlines—or a free round-trip ticket aboard American to any one of 70 U.S. cities—to any business traveler who spends seven nights (need not be consecutive) at any combination of their seven hotels.

Service to Women. According to Ramada (800-228-2828), women now account for about 30 percent of all business travelers. So this chain of more than 600 hotels not only instituted an employee training program to meet these travelers's special needs, they went so far as to draw up "The Traveling Woman's Hotel Bill of Rights," which emphasizes the company's commitment to security, courtesy, and treatment appropriate to an important guest. Excerpt: "You have a right to a decent table in the dining area, where you have some privacy, and definitely, not a table next to a swinging kitchen door."

Bonuses. Stouffer Hotels (800-468-3571) and American Express have announced a unique frequent traveler and VIP program, Stouffer Hotels Club Express, which features awards and benefits available exclusively to American Express Cardmembers. Club Express members will receive "certificates of appreciation" redeemable for American Express gift certificates, U.S. savings bonds, and free weekends at Stouffer hotels and resorts. One certificate will be issued for each night a guest stays at a Stouffer hotel. Among Stouffer Hotels's finest is The Mayflower, in Washington, D.C., 60 years old and listed on the National Register of Historic Places.

Executive Floor. London's Grosvenor House (212-541-4400), a Trusthouse Forte Hotel, has a special floor with 44 rooms and thirteen suites exclusively for "Crown Club" executives. Guests register at their own special reception area, directly adjacent to a lounge with bar, telephone, and room to work. They have priority use of the hotel's business and secretarial services. No two rooms are alike, although each has a telephone on both sides of the bed and a mini-bar. Security is tight, with the use of "Guestkey," *a computerized security system that records each time a key is used in a lock;* unauthorized entry sounds an alarm.

Room-Service Exercise. Upon request, The Sheraton Grand (800-325-3535) in Washington, D.C., will deliver exercise equipment, such as a rowing machine or exercycle, to the room. This hotel also provides a complimentary limousine to and from Capitol Hill. And, for a fee, The Sheraton Grand makes portable computers—compatible with Wang, IBM, and ITT software—available to its guests.

Communications. The more than 200 Hilton (212-594-4500) hotels across the country, which bill themselves as "America's Business Address," have in the works a videoconferencing service linking Hiltons around the world for meetings, presentations, press conferences, and other events. This joint venture between the Hilton Hotels Corporation and AT&T will ultimately be a network of 35 public video teleconferencing rooms; ones in the Washington, Chicago, and San Francisco hotels have already opened.

Luxury...plus Technology. L'Ermitage Hotel Group (800-421-4306), in Los Angeles, combines European standards for personal service with American efficiency. L'Ermitage, California's first luxury all-suite hotel, offers guests their choice of one-bedroom suites or two-bedroom, three-bath appointments. At Le Mondrian, La Dufy, and the group's four other West Coast hotels, state-of-the-art communication systems serve the business traveler: Each suite has three telephones. And each phone has from two to five lines. Call-forwarding, call-hold, and conference-call capabilities are standard here, as is the availability of around-the-clock secretarial service.

Meeting Rooms. Acting as host to numerous board and business meetings as well as corporate dinner parties, the Windsor Court Hotel (212-838-3110) in New Orleans has meeting rooms ranging in size from the Library (holds up to 40 people) to the Gallery (300-person capacity). Audio-visual equipment can be provided for presentations. To further serve its business clientele, the Windsor Court's room service is open around the clock and can provide everything from a simple meal to complete catering and bartending services.

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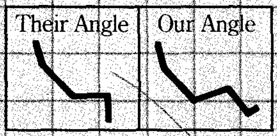

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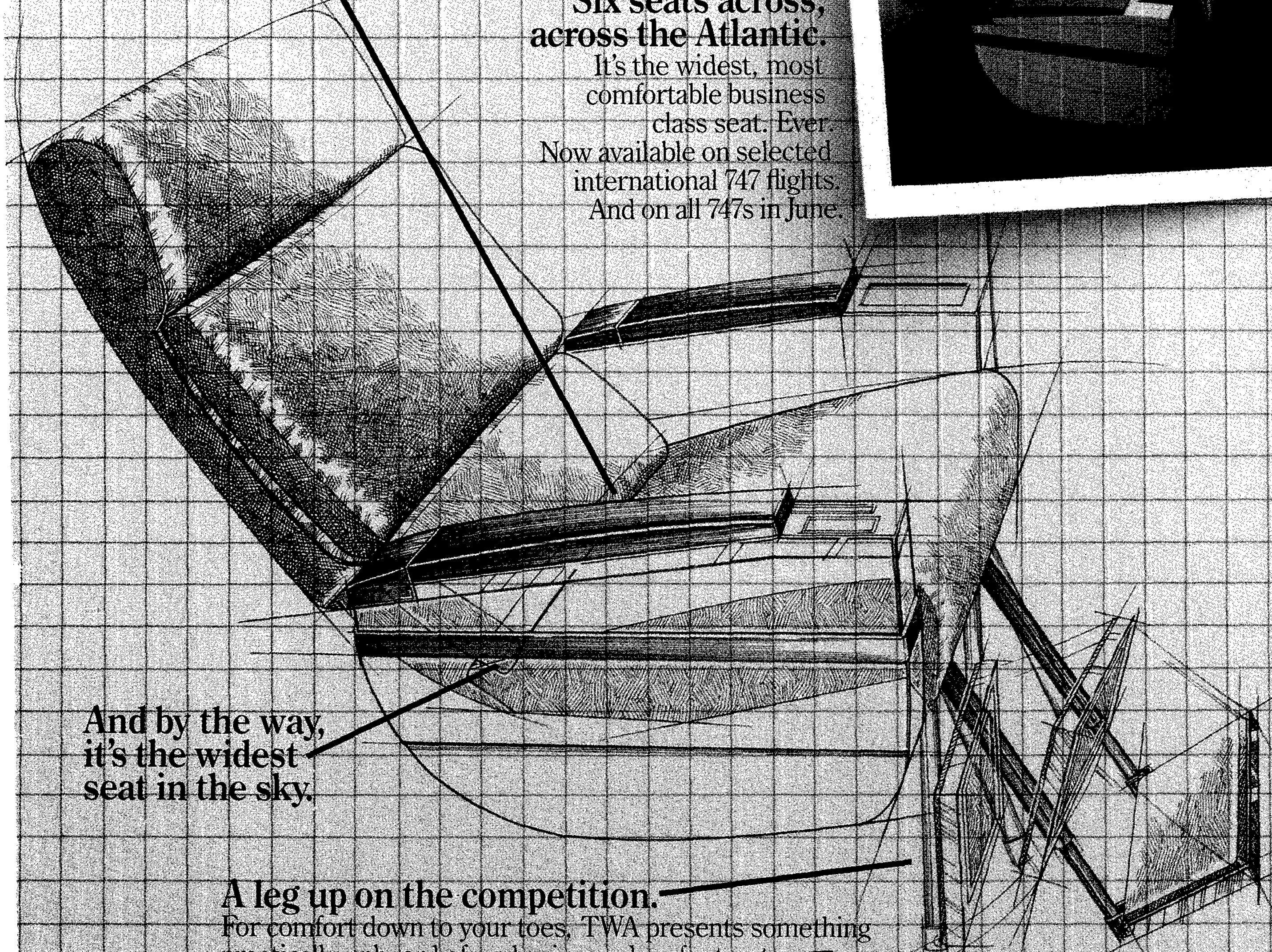

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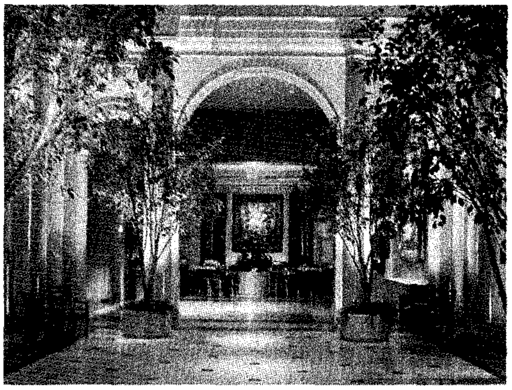

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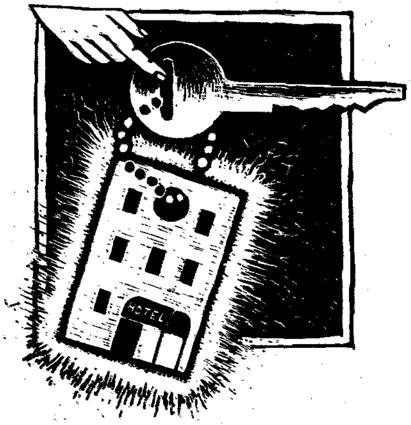

Ciga Hotels	212-935-9540
The Fairmont Hotels	800-527-4727
Four Seasons	800-462-1150
Golden Tulip Hotels Worldwide	212-247-7950
Hilton Reservation Service	212-594-4500
Hyatt	800-228-9000
Inter-Continental Hotels	212-687-1144
The Leading Hotels of the World	212-838-3110
L'Ermitage Hotel Group	800-421-4306
Marriott	800-228-9290
Meridien	800-442-5917
Omni-Dunfey	800-228-2121
Preferred Hotels	800-323-7500
Radisson	800-228-9822
Ramada Inns	800-228-2828
Regent International Hotels	800-545-4000
Reservation Systems, Inc.	212-661-4540
Ritz-Carlton	800-241-3333
Robert F. Warner, Distinguished Hotels	212-661-3210
Ryans Tours/Hotels	212-421-8626
Sheraton	800-325-3535

SRS Hotels/Steigenberger
212-593-2988
Stouffer 800-468-3571
THF Trusthouse Forte 212-541-4400
Utell International 212-397-1560
Westin Hotels 800-228-3000

Domestic Travel

While a strong U.S. dollar against foreign currencies is accounting for an ever-increasing number of business trips overseas in a renewed effort to sell U.S. products and services abroad, the vast majority of business travel remains within the U.S.

Yet the patterns of commercial travel are changing here, too. A number of airlines have restructured their routes into what is known as the hub and spoke system: concentrating service into key business centers and eliminating many unprofitable non-stop flights between smaller cities.

America's top commerical hub cities all have excellent non-stop service from New York. From the hubs, regional and commuter carriers take over for the short haul. The following flights and hotels have been selected for their convenience for the business traveler. Some carriers change schedules monthly, and others make seasonal changes, so *always* check with the airline before making plans.

Atlanta

Getting There. From New York 40 non-stop flights a day arrive at Atlanta's new, $50 million Hatfield Airport. Eastern has the most non-stops (18), followed by Delta (15). Specifically aimed at business travelers, Air Atlanta flies 4 flights a day, Monday through Friday (2 on Saturday and Sunday), from the Pan Am WorldPort Terminal. Republic has 3 flights and TWA 1. First flight of the day: Delta #681, leaves EWR (Newark) 6:00 A.M., arrives 8:02 A.M. Last flight of the day: Delta #895 leaves LGA 7:50 P.M., arrives 10:10 P.M.

...And Back. First flight of the day: Delta #106 leaves 7:00 A.M., arrives LGA 8:55 A.M. Last flight of the day: Delta #470 leaves 11:11 P.M., arrives EWR 12:59 A.M.

Staying There. Business Traveler's Top Choice: Hyatt Regency Atlanta (800-228-9000), Atlanta Hilton and Towers (212-594-4500), The Westin Peachtree

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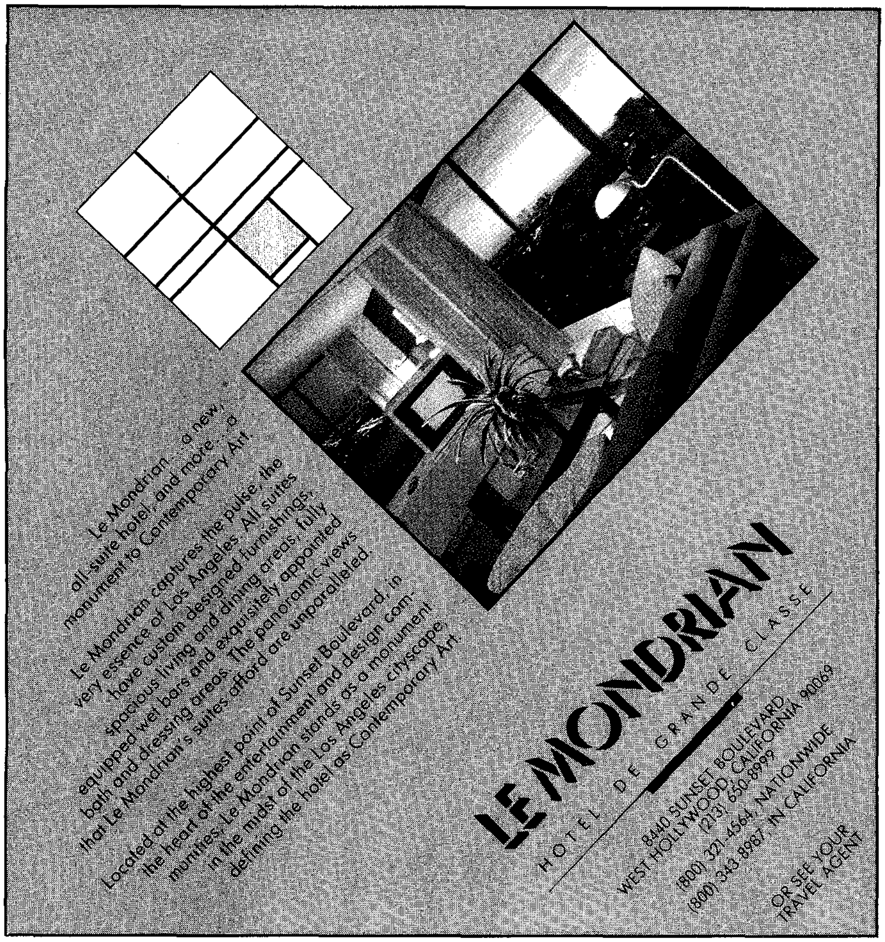
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Plaza (800-228-3000), The Ritz-Carlton, Buckhead (800-241-3333). Special Selection: Omni International of Atlanta (800-228-2121).

Boston

Getting There. New York/Boston is the country's most traveled route. 82 nonstop flights leave daily for Boston with PeoplExpress having the most flights, 21, but all out of Newark. From La Guardia, Eastern sends around 16 daily flights (backups are added as needed). If you insist on a Kennedy departure, you can choose from three carriers: Pan Am, TWA, and American. First flight of the day: TWA #44 leaves JFK 6:55 A.M., arrives 7:51 A.M. Last flight of the day: PeoplExpress #242 leaves EWR 11:00 P.M., arrives 11:58 P.M.

...And Back. First flight of the day: Eastern's 6:30 Shuttle leaves 6:30 A.M. (Monday through Friday), arrives LGA 7:26 A.M. Last flight of the day: PeoplExpress #287 leaves 10:40 P.M., arrives EWR 11:40 P.M.

Amtrak. (800-872-7245). If the train is more your style, Amtrak sends a dozen trains per day from New York's Penn Station to Boston. While the flying time to Boston or Washington, D.C., from New York is about equal, the Northeast's curving shoreline adds about an hour onto the train ride to Boston, as compared with the run to Washington. Metroliner service to Boston was discontinued last year.

The most pleasant train experience may be the Club Car ($58 one way), with its reserved seating, meal service at your seat, and lots of room to spread out and work. Regular fare is $25 peak one way and $45 round trip. Off peak is $19 one way and $38 round trip.

Staying There. Business Traveler's Top Choice: Sheraton Boston (800-325-3535), The Colonnade (212-838-3110), The Copley Plaza (800-225-7654), The Ritz-Carlton, Boston (800-241-3333). Special Selection: Hotel Meridien Boston (800-442-5917).

Chicago

Getting There. There is an almost constant stream of flights out of all three metropolitan airports, with the most connections from La Guardia. All but one, Midway Metrolink, which flies from closer-to-town Midway Airport 15 times daily, operate to Chicago's O'Hare. United has the most flights (24) followed by American (21). PeoplExpress has 13 out of Newark, and TWA and Pan Am have 7 and 2 respectively. First flight of the day: PeoplExpress #361 leaves EWR 6:25 A.M., arrives 7:14 A.M. Last flight of the day: PeoplExpress #293 leaves EWR 10:25 P.M., arrives 11:45 P.M.

...And Back. First flight of the day: Pan Am #570 leaves 6:00 A.M., arrives JFK 8:58 A.M. Last flight of the day: PeoplExpress #238 leaves 10:15 P.M., arrives EWR 1:15 A.M.

Staying There. Business Traveler's Top Choice: The Ritz-Carlton (212-838-3110), Hyatt Regency Chicago (800-228-9000), Palmer House (212-594-4500). Special Selection: Mayfair Regent (212-838-3110).

Denver

Getting There. Continental and United, with 7 flights a day each, dominate the schedule to Denver. Frontier, PeoplExpress, and TWA also operate non-stop service. First flight of the day: Continental #315 leaves EWR 6:30 P.M., arrives 8:20 A.M. Last flight of the day: PeoplExpress #309 leaves EWR 10:00 P.M., arrives 12:05 A.M.

...And Back. First flight of the day: PeoplExpress #250 leaves 7:00 A.M., arrives EWR 12:25 A.M. Last flight of the day: PeoplExpress #262 leaves 10:10 P.M., arrives EWR 3:40 A.M.

Staying There. Business Traveler's Top Choice: The Brown Palace Hotel (800-362-6000), Denver Marriott City Center (800-228-9290), Fairmont Hotel Denver (212-838-3110). Special Selection: Cambridge Club (212-661-3210).

Houston

Getting There. Continental Airlines was the dominant carrier on the New York-to-Houston run until PeoplExpress came along. Now they are neck and neck, with Continental having 7 flights a day and PeoplExpress 6. Delta, Pan Am, and Braniff each have 2, and TWA has 1. First flight of the day: Continental #127 and PeoplExpress #147 leave LGA and EWR, respectively, 7:40 A.M., arriving around

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10:10 A.M. Last flight of the day: PeoplExpress #421 leaves EWR 8:00 P.M., arrives 10:55 P.M.

...And Back. First flight of the day: PeoplExpress #240 leaves 6:30 A.M., arrives EWR 10:50 A.M. Last flight of the day: PeoplExpress #288 leaves 9:30 P.M., arrives EWR 1:30 A.M.

Staying There. Business Traveler's Top Choice: Four Seasons-Houston Center (800-462-1150), Hotel Meridien Houston (800-442-5917), Inter-Continental Houston (212-687-1144), Hyatt Regency Houston (800-228-9000). Special Selection: Guest Quarters Galleria West (800-424-2900).

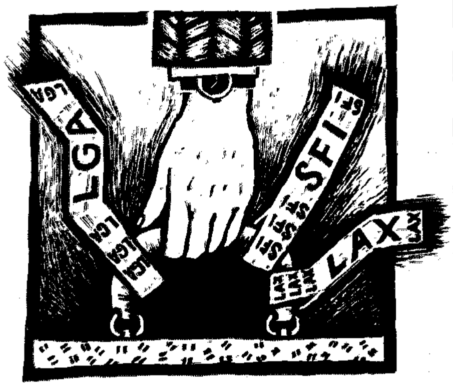
Los Angeles

Getting There. One of the richest prizes in aviation is dominance of the New York/Los Angeles market, meaning there is always an airfare war just around the corner. With its discount fares, PeoplExpress is keeping the lid on prices at the moment.

There are 24 non-stop flights a day to L.A., with American having the most at 8. First flight of the day: American #43 leaves EWR 8:00 A.M., arrives 10:30 A.M. Last flight of the day: United #37 leaves EWR 10:00 P.M., arrives 12:40 A.M.

...And Back. First flight of the day: PeoplExpress #012 leaves 6:30 A.M., arrives EWR 2:45 P.M. Last flight of the day: United #28 leaves 11:00 P.M., arrives JFK 6:50 A.M.

Staying There. Business Traveler's Top Choice: Century Plaza (800-228-3000), Beverly Hills Hotel (212-661-3210), Hyatt Regency Los Angeles (800-228-9000). Special Selection: L'Ermitage (800-421-4306).



San Francisco

Getting There. United has 4 non-stops to San Francisco, American 3, Pan Am 2, and TWA 1. PeoplExpress flies non-stop twice daily into Oakland, and World AirWays once. First flight of the day: American #59 leaves JFK 8:30 A.M., arrives 11:23 A.M. Last flight of the day: United #29 leaves JFK 6:15 P.M., arrives 9:25 P.M.

...And Back. First flight of the day: United #22 leaves 8:30 A.M., arrives JFK 4:44 P.M. Last flight of the day: United #24 leaves 11:00 P.M., arrives JFK 7:20 A.M.

Staying There. Business Traveler's Top Choice: Mark Hopkins Inter-Continental (212-687-1144), Ramada Renaissance (212-719-3580), Fairmont Hotel (212-838-3110), Hotel Meridien San Francisco (800-442-5917). Special Selection: Campton Place (800-647-4007).

Washington, D.C.

Getting There. The New York/Washington route has 119 flights a day, if you count Baltimore/Washington Airport. New York Air has the most flights here, with 25, and Eastern is next at 16. Pan Am has 9 daily; a little known carrier, Air Virginia, has 3, as do United and Delta. TWA has 1. First flight of the day: Monday through Friday, New York Air #301 and Eastern's 7:00 Shuttle leave EWR and LGA, respectively, 7:00 A.M., arrive 8:00 A.M. and 7:56 A.M. Last flight of the day: Delta #1839 leaves JFK 10:30 P.M., arrives 11:40 P.M.

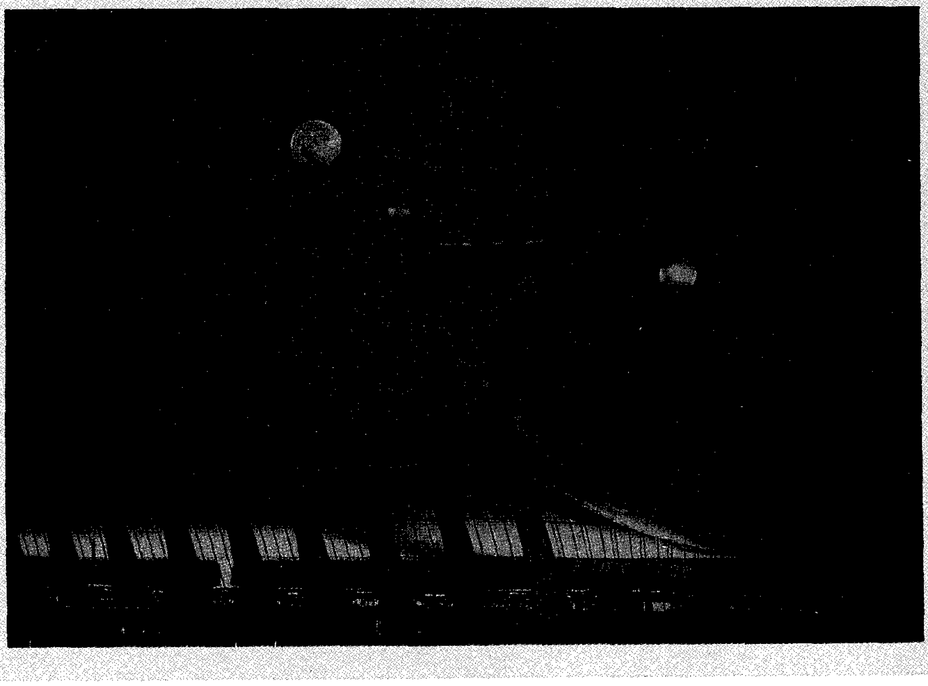
...And Back. First flight of the day: New York Air #300 and Eastern's 7:00 Shuttle leave 7:00 A.M., arrive EWR 8:00 P.M. and LGA 7:53 A.M. Last flight of the day: Delta #1879 leaves 10:30 P.M., arrives LGA 11:45 P.M.

Amtrak. (800-872-7245). There is Metroliner service from Penn Station to Union Station in Washington, D.C., every hour, on the hour, between 6:00 A.M. and 7:00 P.M., except at 10:00 A.M. and 1:00 P.M. The trip takes 2 hours and 49 minutes. The price for this reserved-seat train is $47.50, while the regular train (3½ hours) is $37 one-way, $56 round trip (round trip fare not available 1:00-7:00 P.M. Friday and Sunday).

Staying There. Business Traveler's Top Choice: Vista International (212-594-4500), The Ritz-Carlton (212-838-3110), The Madison (212-661-3210), Sheraton Carlton (800-325-3535). Special Selection: Hotel Bristol (800-822-2430).

Gateways To Europe

The savvy business traveler learns to minimize the strain of a demanding schedule by preselecting both the right flight and the right gateway city. For most New Yorkers, that means the commercial centers of Europe either as a final destination or a gateway to points beyond.



Below is a selection of some of the best business gateways and the best non-stop or direct flight connections from New York, along with recommendations on some hotels favored by the discriminating traveler in the pursuit of commerce. Remember that airline schedules are in a constant state of change (with many carriers shifting their flights forward an hour for daylight savings time), so you should check with your travel consultant or airline for exact current flight information.

Amsterdam

Getting There. KLM #642 leaves JFK 6:00 P.M., arriving the next morning 7:05 A.M. TWA #814 leaves 6:35 P.M., arriving 7:35 A.M. If you are looking for a later departure time, KLM #644 is out at 9:05 P.M., arriving 10:10 A.M. the next morning. El Al and Alia also fly here on various days of the week.

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...And Back. TWA #815 is the first non-stop of the day back to New York, departing 12:25 P.M. and touching down at Kennedy 2:25 P.M. KLM #641 departs 1:15 P.M., arrives 3:25 P.M., and for those needing the day in Amsterdam, KLM #643 has the last daily out at 5:00 P.M., in at 7:10 P.M. the same day.

Staying There. Business Traveler's Top Choice: Amsterdam Hilton (212-594-4500), Amstel (212-397-1560), Amsterdam Marriott (800-228-9290). Special Selection: The Pulitzer Hotel (212-247-7950).

Brussels

Getting There. TWA #814, leaving 6:35 P.M. for Amsterdam, goes on to Brussels, arriving 9:10 A.M., but Sabena #548, departing 6:50 P.M., arrives first, 7:50 A.M.

...And Back. TWA #815 leaves for New York, via Amsterdam, 10:45 A.M., arriving JFK 2:25 P.M. Non-stop Sabena #541 leaves 1:00 P.M. and arrives JFK 3:10 P.M. Tower Air also offers discount flights on certain days.

Staying There. Business Traveler's Top Choice: Hilton International Brussels (212-594-4500), Brussels Sheraton Hotel (800-325-3535). Special Selection: Hyatt Regency Brussels (800-228-9000).

Frankfurt

Getting There. Pan Am has 2 daily non-stops, TWA 1 (2 beginning April), and Lufthansa 1 daily, plus 1 four days a week, becoming daily in the summer. Night flyers spread from 6:30 P.M. to 9:45 P.M., Pan Am #72 and Lufthansa #401 being first off the runway at 6:30 P.M., arriving 7:45 A.M. and 7:55 A.M. the next day. 20 minutes later TWA #740 is off, arriving 8:15 A.M. Pan Am #66 goes at 9:45 P.M., for an 11:10 A.M. arrival.

...And Back. The same pattern on the return, 2 non-stops for Pan Am, 1 for TWA and Lufthansa (see above). TWA #741 leaves daily 10:30 A.M., arriving 1:00 P.M. The last regular non-stop of the day is Lufthansa #404, leaving 1:30 P.M., arriving 4:00 A.M. If that's too early, you can catch a one-stopper, Pan Am #103 at 5:45 P.M., which will get you home by 9:45 P.M., after a brief stop in London.

Staying There. Business Traveler's Top Choice: Steigenberger Hotel Frankfurter Hof (212-593-2988), Frankfurt Intercontinental (212-687-1144). Special Selection: Hotel Gravenbruch Kempinski (212-838-3110).

London

Getting There. From New York, travelers have the choice of British Airways, Pan Am, Air-India, and PeoplExpress flying daily service. The Concorde, BA #192, streaks east at 9:30 A.M.—3¼ hours, plus 5 time zones, and you arrive 6:10 P.M. BA #178 and Pan Am #100 both have daytime flights leaving 10:00 A.M., arriving 9:40 P.M. There is a second Concorde, BA #194, 1:45 P.M., arriving 10:25 P.M. Most flights to London have night departures. Here's your choice:

TWA #700	dep. 7:00 P.M.; arr. 6:40 A.M.
Pan Am #2	dep. 7:00 P.M.; arr. 6:40 A.M.
PeoplExpress #002	dep. 7:30 P.M.; arr. 8:25 A.M.
BA #174	dep. 8:00 P.M.; arr. 7:40 A.M.
Air-India #102	dep. 8:15 P.M.; arr. 8:05 A.M.
TWA #704	dep. 9:00 P.M.; arr. 8:40 A.M.
Pan Am #102	dep. 9:00 P.M.; arr. 8:45 A.M.

Kuwait and Virgin Atlantic, a discount airline, also fly to London on selected days.

...And Back. The first flight home in the morning is BA #193 Concorde leaving 10:30 A.M., arriving JFK 9:20 A.M. There are flights at 11:00 A.M., 12:00 P.M., 1:00 P.M., 2:00 P.M., 6:30 P.M., and 7:00 P.M.

THE DEPARTMENT OF STATE ADVISES...

It is a hard fact of life that traveling for business, in some parts of the world, can not only be tiring at times but downright dangerous. There is no way to predict where trouble will strike, but the U.S. Department of State offers a service which may be the next best thing—the issuance of travel advisories reporting on just about anything that affects the safety of American travelers, from critical hotel overcrowding to street riots and everything in between.

If you have any questions about whether there is a "travel advisory" or a "travel warning" (more serious) in effect for your destination, ask your airline or travel agent, or call the Citizens Emergency Center at the Department of State, 202-632-5225.

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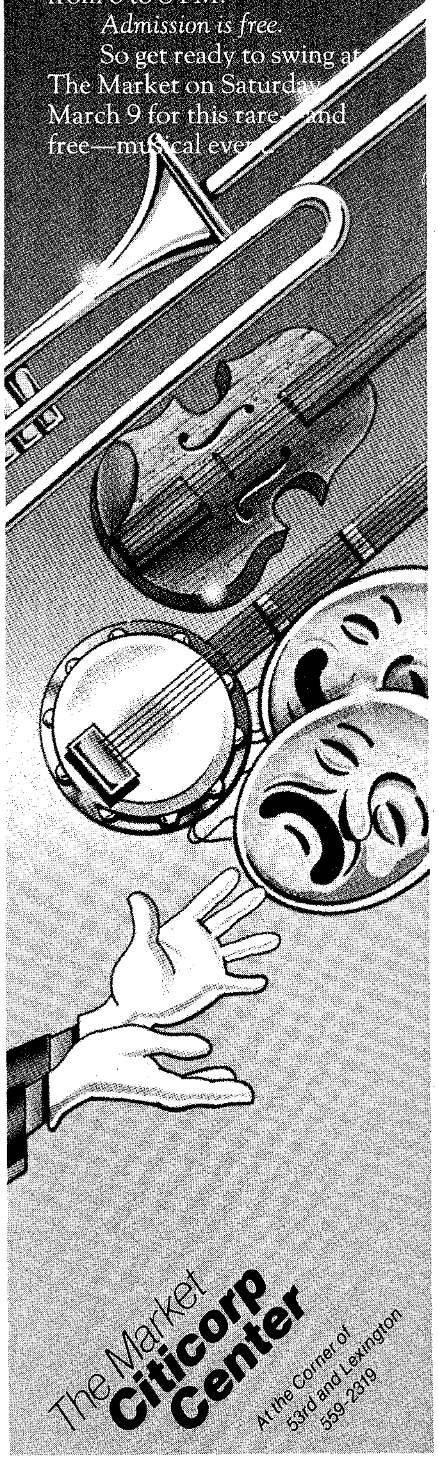


The Market Citicorp Center
At the Corner of 53rd and Lexington
559-2319

The last flight of the day is BA #195 Concorde leaving 8:00 P.M., arriving JFK 6:50 P.M.

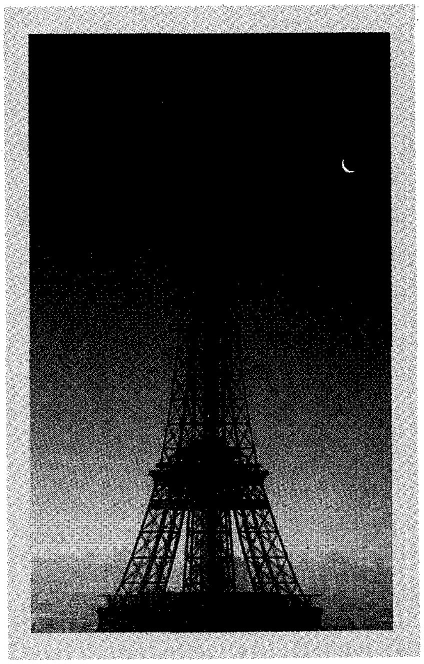
Staying There. Business Traveler's Top Choice: The Dorchester (212-661-3210), Claridge's (212-838-3110), Inter-Continental London (212-687-1144). Special Selection: Inn on the Park London (800-462-1150).

Milan

Getting There. Alitalia and TWA fly non-stop to Milan, but not daily until the summer. TWA #842 leaves 7:45 P.M. for Milan every evening, except Sunday and Monday, arriving 9:20 A.M. Alitalia #601 or #1601 leaves 7:30 P.M. for Milan every day, except Wednesday and Thursday, arriving 9:10 A.M.

...And Back. TWA #843 flies out of Milan's Malpensa Airport 11:40 A.M. every day but Monday and Tuesday, arriving JFK 2:25 P.M. Alitalia #600 or #1600 leaves 1:00 P.M. every day, except Wednesday and Thursday, arriving 3:45 P.M.

Staying There. Business Traveler's Top Choice: Excelsior Hotel Gallia (212-838-3110), Hilton International Milano (212-594-4500), Hotel Palace (212-935-9540). Special selection: Principe di Savoia (212-935-9540).



Paris

Getting There. Air France has 2 daily non-stops to Paris's Charles de Gaulle Airport. TWA has 1 now and 3 beginning April 28. Pan Am has 1 flight to Orly. Air France #002 Concorde is first out at 1:00 P.M., getting to Paris 10:45 P.M. The night flights start 6:35 P.M., with TWA #804 arriving 7:35 A.M. Pan Am #114 Orly flight leaves next at 6:45 P.M., arriving 7:55 A.M. Air France's first subsonic, #070, leaves 6:59 P.M., arriving 8:10 A.M. TWA #800 is off at 7:45 P.M., landing 8:45 A.M. the next morning. Air France #022 (Saturday and Sunday) and #18 (Monday, Wednesday, and Friday) are the last out at 9:00 P.M., arriving 10:00 A.M.

...And Back. Air France #001 Concorde heads westbound to New York at 11:00 A.M., arriving 8:45 A.M. the same day. At noon Pan Am #115 comes back from Orly, getting to JFK 2:00 P.M. TWA #803 leaves at noon also, arriving 2:05 P.M. Air France #077 is out at 1:00 P.M., arriving 3:10 P.M. TWA #801 leaves 1:25 P.M. and arrives 3:20 P.M.

Staying There. Business Traveler's Top Choice: Hotel Plaza-Athénée (212-838-3110), Hotel Ritz (212-838-3110), Hotel Le Bristol (212-838-3110), Hotel Meridien Paris (212-265-4494). Special Selection: Hotel de Crillon (212-838-3110).

Rome

Getting There. Daily service by Alitalia, TWA, and Pan Am, with Alitalia #611 leaving 6:00 P.M., arriving Leonardo da Vinci Airport 8:00 A.M. the next morning. Pan Am #110 is out at 6:45 P.M., for an 8:45 A.M. arrival. TWA #840, out 6:55 P.M., arrives 9:00 A.M. in Rome.

...And Back. TWA #841 heads for home at 11:00 A.M., arrives 2:25 P.M.; followed by Pan Am #111 at 11:15 A.M., arriving 2:30 P.M. Alitalia #610 departs 11:50 A.M. and lands JFK 3:00 P.M.

Staying There. Business Traveler's Top Choice: Hassler Villa Medici (212-661-3210), Eden Hotel (212-838-3110), The Excelsior Hotel (212-935-9540). Special Selection: Lord Byron Hotel (212-397-1560).

Zurich

Getting There. Pan Am #90 leaves nightly non-stop to Zurich at 8:15 P.M., getting in at 9:35 A.M. Swissair #101 departs 8:40 P.M., arriving Zurich 10:05 A.M. the next morning.

...And Back. Pan Am #91 and Swissair #100 are both off non-stop to New York at 11:45 A.M., arriving 2:20 P.M. and 2:25 P.M.

Staying There. Business Traveler's Top Choice: Hotel Baur au Lac (212-838-3110), Hotel Zurich (212-541-4400), Hilton International Zurich (212-594-4500). Special Selection: Dolder Grand Hotel (212-838-3110).

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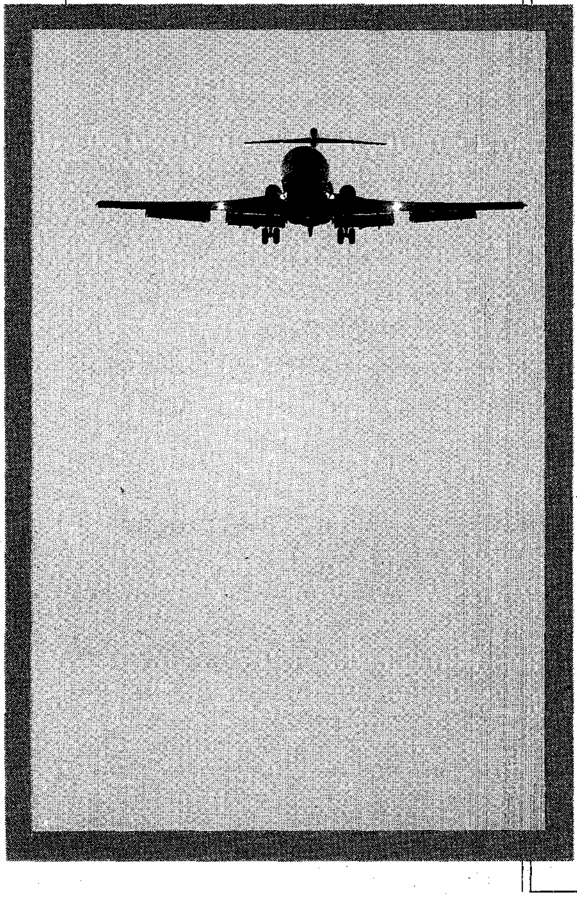
Getting To The Airport And Back

A myriad of services—from helicopters to super-stretch limousines with bars and color televisions—exist to get the business traveler to the airport on time. In fact, JFK is only ten minutes away—by helicopter. For those who prefer ground transportation, Port Authority's AIR-RIDE (800-AIR-RIDE) has 24-hour information on buses, trains, shared rides, and limousines. Among the private car services are Abbeys Transportation (718-786-0073) and Fugazy Express (718-762-9100).

There are cab stands with dispatchers at each terminal in all three airports. Fares to midtown should be about $20-$23, plus tolls, from JFK; $10-$13, plus tolls, from La Guardia; and $25-$38, plus tolls, from Newark ($10, plus meter and tolls, *to* Newark).

Air to Air. New York Helicopter (800-645-3494), with whom many airlines have free or reduced-fare arrangements, provides frequent service to JFK, LGA, and Newark. Pan Am's helicopter (212-687-2600) is off to JFK from the 60th Street Heliport and the World Trade Center.

Buses and Trains. Carey's express buses to JFK and LGA (718-632-0500) leave from the Port Authority bus terminal (stopping at Grand Central Station). New Jersey Transit (201-762-5100) and Olympia Trails (212-964-6233) run express buses to and from Newark. Airlink's mini-coach connects with the PATH trains in Newark. Abbeys Newark International Airport/N.Y.C. minibus (718-786-0073) takes travelers to the airport from midtown hotels. The JFK Express ("Train to the Plane") (718-858-7272), an express subway, has eight stops in Manhattan and Brooklyn, en route to JFK.



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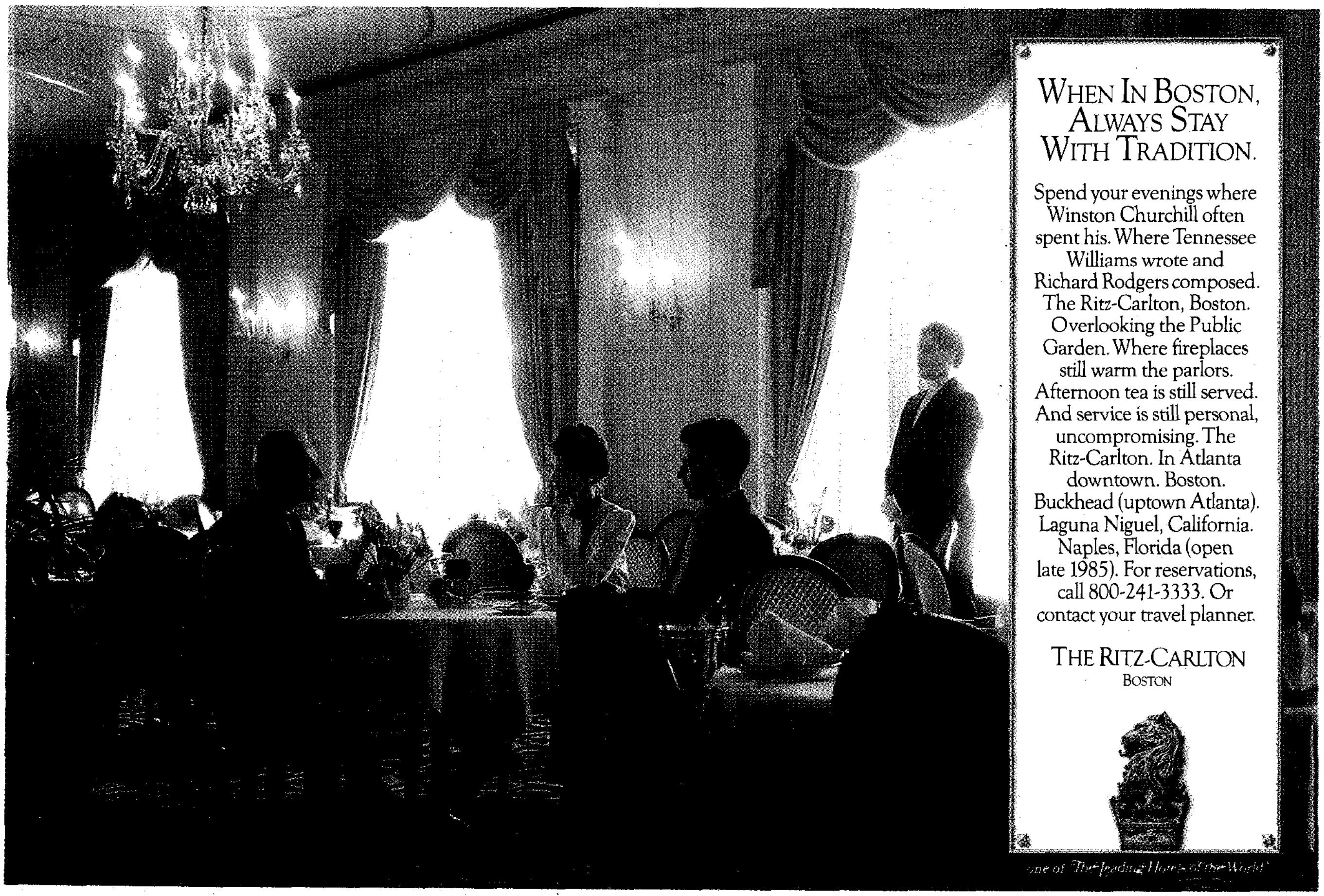
Eastern's Frequent Traveler Bonus Program	TWA, British Caledonian, SAS, C.P. Air	10,000	40,000	70,000	Marriott	180,000 miles: 2 free 1st class to any TWA destination in the Middle East.
Pan American WorldPass	Republic Airlines	10,000	30,000	50,000	Sheraton, Inter-Continental	175,000 miles: 2 passes for 30 days of international air travel.
TWA's Frequent Flight Bonus	Eastern Airlines, Qantas	10,000	40,000	60,000	Marriott, Hilton Inter., Vista Inter.	175,000 miles: 2 1st class around the world on TWA or Qantas for two.
United Airlines Mileage Plus	Aloha, Braniff, Air France, Air New Zealand, SAS, Lufthansa	10,000	50,000	75,000	Westin, Hyatt, Meridien, Kempinski	350,000: 24-day South Pacific cruise or 21-day Oceania cruise for two, Royal Viking Line, and connecting flights.



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The portable office has become a reality, with the computer about to become the essential work tool on the road. Advances in integrated circuits, permitting more information to be processed on a single chip, and new technology for visual display, with flat screens replacing bulkier units, have enabled the computer to shrink markedly.

Mini-computers now come in three sizes—from lap-top to notepad to hand-held—all sliding neatly into a briefcase. Most run on rechargeable batteries, and a built-in or attachable modem (allowing the user to communicate from computer to computer over regular phone lines) is usually an option, if it isn't included in the base price.

New cellular mobile phones and air-to-ground phone service, as well as network message pagers, make it easier to stay in touch with the home office. Additionally, directions, plane schedules, and air fares are all accessible via new electronic books and personalized maps.

Computers for the Road. Here is a sampling of pint-sized but powerful computers currently available (remember that expandable in the following means optional):

Hewlett-Packard Model 110
"The Portable"

This mighty midget is one of the most powerful of the lap computers, with 272K of user memory. Built-in modem, 16-line-by-80-character screen, rechargeable batteries. Lotus 1-2-3, word processing, terminal programs built in. 10" x 13" x 3", 8½ pounds. Suggested retail: $2,995.

Sord IS-11C

A newcomer in 1984, this knee-top specializes in word processing and communications, with built-in ROM for each. Large 25-line-by-80-character flip-up screen. 80K ROM memory, with optional cartridge to enhance to 144K. $11^{13}/_{16}$″ x $8^{7}/_{16}$″ x $3^{5}/_{16}$″, 6 pounds, 6 ounces. Suggested retail: $1,495.

Sharp PC-5000

Very powerful in terms of memory, with base RAM of 128K to be enhanced to 320K. Programs are available for word processing, data communications, spread sheets, and more. Optional integratable printer and modem do not increase the dimensions of the system. 8-line-by-80-character LCD screen. 13″ x 12″ x $3^{1}/_{2}$″, 9 pounds. Suggested retail: $1,695.

Grid 1101 Compass

This portable comes with a built-in modem and a light-emitting, rather than LCD, screen of 25 lines by up-to-80 characters (fonts with varying line lengths and type sizes are available). RAM-loaded programs with a maximum memory of 256K are expandable to 512K. 15″ x 11″ x 2″, 10 pounds. Suggested retail: $4,995.

Texas Instruments Pro-Lite

Another newcomer with a lot of power for the money: 256K expandable to 768K. The 12-inch screen displays 25 lines by 80 characters and has 12 function keys. 13″ x $11^{1}/_{2}$″ x $2^{3}/_{4}$″, $10^{1}/_{2}$ pounds. Suggested retail: $2,995.

Data General/One

Another powerful lap-sized mini, with 128K of base RAM memory going up to 512K. This computer, fully compatible with the IBM-P.C., can, with an optional disk drive, read IBM-P.C. software. 25-line-by-80-character LCD screen. $13^{7}/_{10}$″ x $11^{7}/_{10}$″ x $2^{4}/_{5}$″, 9 pounds. Suggested retail: $2,895.

Radio Shack Model 100

Used increasingly by newspaper reporters as it has built-in word processing and a modem for communication. It has only an 8-line-by-40-character display and is short on memory—8K, which can be enhanced to 32K; but it is also light in both weight and price. 2″ x $11^{7}/_{8}$″ x $8^{1}/_{2}$″, 3.9 pounds. Suggested retail: $399 for the 8K, plus $119.95 for each 8K upgrade (except 24K at $599).

Phone Booth in the Sky. Airfone, Goeken Communications's and Western Union's airplane-to-ground phone system, is finally in place on board selected TWA, American, Northwest Orient, Eastern, Delta, and Republic flights.

Making a call is simple enough. The phone is attached to a wallmount on a bulkhead unit. Slip in any major credit card, and after an on-board computer has checked the card and expiration date, a cordless handset is released (your

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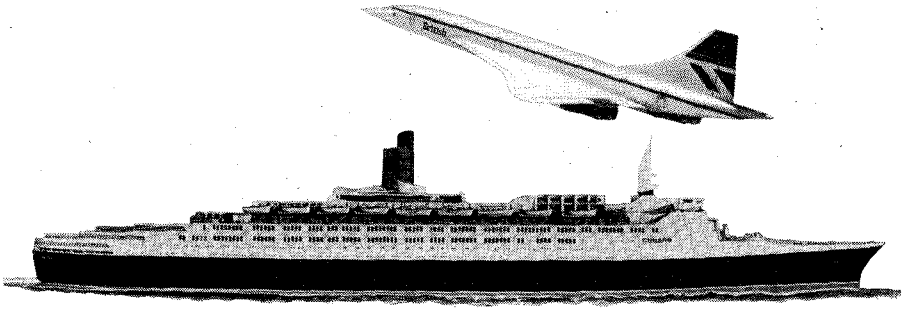

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card is held until you return the handset).

You can then take the phone back to your seat—or anywhere on the plane—and dial and talk. The cost is $7.50 for the first three minutes, $1.25 for each additional minute.

Cellular Phones. Until recently, even if you were lucky enough to have made it through the long waiting lists to get a mobile phone and service, the limited number of radio frequencies made it difficult to use it. Now, with cellular phones, that's all changing.

In the cellular system, an area is covered by low-powered transmitters, each of which broadcasts out over a twenty-mile-diameter "cell." As your car moves from one cell to another, a computer hands you off to a different transmitter and different frequency. With the frequencies broken up in this way, a few frequencies can handle a large number of customers at the same time.

For more information, call 800-292-BELL.

There are many dealers of mobile equipment. Four have been authorized by Nynex Mobile Communications as agents:

Henry Bros. Electronics	201-261-6116
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800 Cellular	800-235-5852

And you don't have to leave the convenience of a mobile phone when you travel. Cellular phone companies in some cities have "roaming" agreements with companies in other cities, allowing their phones to be used in those cellular systems. When you hit an area that has made such an arrangement with Nynex, your phone will work as usual. Also, many major car rental companies are offering cellular phones as an added option:

Hertz: Mid-size through luxury cars at Los Angeles International Airport (LAX); $.95 per minute, with a $10 minimum per rental.

Budget: Lincoln Town Cars in Chicago, Cincinnati, Dallas, Denver, Indianapolis, Kansas City, Milwaukee, Minneapolis, Seattle; $3 a day above the rental price of the car and $.75 per minute. Lincoln Town Cars in Garden City and Great Neck, New York; rate to be determined.

National: Luxury cars in Chicago, Washington, Baltimore, and Indianapolis; $9 a day over the rental price of the car and $.50 per minute.

The Pocket Sized Mailbox. There is something new about pagers: versatility.

Page America's new network alphanumeric pager has over eight different channels for messages and information bulletins. These may be set up according to a user's needs. For instance, one may be used to receive telexes, one to get financial information, and one for intracompany memos. The network messager allows you to be plugged into data bases with time-sensitive information, which will be delivered to you, via the pager, without your having to access it—so, you are continually on-line to those information sources most important to you.

The pager beeps, as usual—or lights up—and stores the messages for you to call up at your convenience. And all this is from a beeper smaller than a deck of cards.

In conjunction with RCA Global Communications, Page America intends to link up the world so you can get your electronic "mail" just about anywhere. "The beeper of yesterday is becoming the pocket electronic mailbox of today," says David Post, Chairman of the Board of Page America.

Electronic Directions. At 33 Hertz airport locations, computers have been programmed to provide car renters with detailed directions. Just tell the representative where you are going and he will punch a code (one of thousands possible) into the computer. Out come your directions—every turn and significant checkpoint, exact mileage between the turns, destination phone numbers, and other pertinent information. The next phase, currently being tested in Los Angeles and Florida: touch-screen computer directions. Put your finger on the point on the large video map that represents the place you want to go, and it does the rest.

Flight Schedules in an Instant. Official Airline Guides (OAG) publishes directories that provide information on carriers, destinations, and costs. Now, a databank edition is available to anyone with a phone and communicating personal computer, even a lap-sized portable. From home or office—or on the road—you can plug into the OAG *EE (Electronic Edition)* and get domestic and international schedules and domestic air fares in an instant. For more information, phone Official Airline Guides at 800-323-3537.

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Books/Rhoda Koenig

CARELESS LOVE

"...A singer of sultry, masochistic songs, Libby Holman was also famous for the violent deaths of the men in her life..."

Dreams That Money Can Buy: The Tragic Life of Libby Holman, *by Jon Bradshaw. William Morrow; 431 pages; $17.95.*

"SEXUAL INTERCOURSE BEGAN IN 1963," wrote a wistful Philip Larkin, who was only about 40 years off. Sex as a middle-class pastime, untainted by politics or sociology, really got going in the twenties, and one of its most torrid emblems was Libby Holman. In *The Little Show* of 1929, as a high-yaller prostitute hiding her money in her stocking top and her gin under the bed, she wailed "Moanin' Low," a love song to the pimp who slapped her around: "He's the kind of man needs a kind of woman like me." The next year, in *Three's a Crowd,* she sounded the depths of bourgeois masochism with the sultry "Body and Soul" ("My life a hell you're making. / You know I'm yours for just the taking"). Libby's Broadway career was short, but she made those two numbers her own, as well as the bitter "Can't We Be Friends?" (it's the man who says it) and the graceful "Something to Remember You By."

Libby left the stage to marry Smith Reynolds, the heir, with his brother, to the $40-million Reynolds tobacco fortune, and a youth (he was only 20, to her 27) whose only talents were for throwing tantrums and spending money. The marriage was not happy, but it was not long. On July 5, 1932, when the Reynoldses had been married six months, they gave a barbecue at their North Carolina home. The refreshments, for eleven people, included five gallons of corn liquor and a tub of home brew. Smith and Libby went to bed after midnight, but a few guests sat up talking. They were interrupted by a gunshot and screams. Smith's best friend was the first on the scene, to find him in a pool of blood, a bullet wound in his head.

Amid a tangle of suspicions (had Libby committed adultery with her husband's friend? had Smith?), the two were indicted for murder. But a month before the trial date, the county solicitor received a letter from the head of the Reynolds clan. "I realize," Mr. Reynolds wrote, "that... no individual has or ought to have anything to do with the question of whether these cases are prosecuted or dropped." But just incidentally and by the way, he thought he would mention that, *although he didn't believe Smith had killed himself,* should the prosecutor "deem it right and fair and in the public interest that the case be dropped, then the action will evoke no open criticism from me or other members of Smith's family." Upon a close examination of the letter—though, perhaps, not of conflicting statements about the whereabouts of the guests, the trajectory of the bullet, the location of the gun, etc.—the solicitor announced that the evidence was insufficient for the state to proceed. Somewhat *avant la lettre,* the family had said that, since Smith had not yet inherited his money, Libby wouldn't get a penny from the estate, which provided only for children and grandchildren. To this, Libby had a short answer: She was pregnant. Though the rumor mill ground faster, and the Reynolds family fought her in court for three years, she finally came away with $7 million.

"Moanin' Low": *Libby Holman, 1929.*

Libby always claimed that she couldn't remember what had happened that night, but she was never allowed to forget what people thought. Her name became even more lurid when her second husband and his brother, who had been her lover, both died by violence, as did her teenage son. (Asked if Libby was working again, Tallulah Bankhead said, "Yes, darling. She's between murders.") There were many affairs, with women and men, including a Du Pont heiress, Nicholas Ray, and Montgomery Clift. Her attempts at a Broadway comeback didn't work out, but she had some success with a touring show of early blues songs. How the audience must have gasped when she began "Careless Love"! ("You see what careless love will do: / Make you kill yourself and your lover too.")

With all the details about sex and money, it's sometimes difficult to remember, while reading this book, that Libby Holman was a singer. Jon Bradshaw seems to want to gloss over that fact, too. His prose, before he gets to the Reynolds case, is pompous and trite, occasionally silly ("She sensed unhappiness seeping from her—palpable as sap"), and his brief references to her voice are indistinguishable from a description of her sex appeal. Unfortunately, listening to some of her early recordings makes one think that Bradshaw is being tactful. Unlike other torch singers of the period, Libby dates badly—she sounds like a debutante knocking herself out to be a red-hot mama. The overarticulated words don't go with the low-down vocal mannerisms (in "Moanin' Low," she comes to grief making two syllables out of "where'll"), and she sings "Find Me a Primitive Man" as if she doesn't know it's funny. You feel as if you're listening to a coarse imitation of Ethel Waters—the scat-singing, the dirty growls are there, but they sound sluggish and forced, and the trills don't have any zip. (Waters would also use broad *a*'s, and there were times when she couldn't get her tongue out of her *r*'s, but she put

Photograph: UPI/Bettmann.

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a mischievous little bounce behind them, and when refinement threatened to overtake her, she'd yowl, "Come 'n' git me, Ethel Barrymore!")

One has to conclude that someone with Libby's limited voice owed her popularity to the late-twenties vogue for "primitive" "jungle" music: She was a good-looking white woman who sang black. (Unlike most such performers, though, Libby paid back her debt: She gave more than $1 million to the civil-rights movement, including the early work of Martin Luther King Jr.) Later in life, her voice weakened, but her interpretations gained in understanding and power. I was at her last concert, in 1968, and I can well remember the creepy hopelessness of her "House of the Rising Sun" and her plaintive but dignified "Something to Remember You By."

The jacket copy of *Dreams That Money Can Buy* claims that the book "secures for Libby Holman a place beside Zelda Fitzgerald, Judy Garland, Diane Arbus and Sylvia Plath in the pantheon of doomed American women." I assumed this was a typical bit of Morrow vulgarity, of a piece with the cheap paper, the nasty type, and the dog's breakfast of a cover. But in fact, it's only a rewrite of one of the last sentences in Bradshaw's book (he also names to the pantheon Frances Farmer, Jane Bowles, Carson McCullers, and Marilyn Monroe; how did the copywriter ever miss that last one?). Pantheons, I'd always thought, were supposed to celebrate achievement, not provide a feast for pity and condescension. Sure, we all enjoy reading about people going to hell in high places—I enjoyed Bradshaw's book, which, after the first few chapters, is well enough written and full of great gossip. (There's also some not-so-great stuff. I don't think investigative journalism demands an account of the subject's sphincter movements before death.) But that needn't mean that we subsume a person's public identity—writer, photographer, singer, actress, whatever—under the title "crazy lady." Can we call a halt to this transformation of women (it's always women) into icons of failure? Libby's career may have had more drama than happiness or distinction, but she did some good things and tried to do others; someone like that deserves to be more than meat for ghouls.

In brief: GRAHAM GREENE's **The Tenth Man** (Simon and Schuster; 157 pages; $14.95), written 40 years ago as a film treatment, opens with a marvelous scene—in a Gestapo prison cell, one man decides to trade his life for another man's money. But thereafter, the plot becomes improbable, the characterizations sketchy or bizarre (what's Louis Jouvet doing in an Alan Ladd movie?). Despite some nice details, it's just an outline for a good book. ■

Television/John Leonard

THE SPY WHO LOVED DRESSING UP

"...Joanna Cassidy is statuesque, flame-haired, an excellent idea. As James Bond in drag, however, she frightens the horses..."

Code Name: Foxfire (FRIDAYS; 8 P.M.; NBC) looks like a dozen other dear-departed television programs, some of which I'll mention in a minute, but the basic idea is to turn Joanna Cassidy into James Bond. You will perhaps remember Joanna Cassidy from the *Buffalo Bill* sitcom. She is an excellent idea, statuesque and very Titian. As James Bond in drag, however, she frightens the horses.

Cassidy is supposed to be Liz Towne, once in the CIA, now in disgrace. Liz is known to both sides of the Iron Curtain and all our ships at sea as Foxfire because of her red hair. This red hair gives a whole new meaning to oxidation. Sometimes it rusts; mostly it inflames.

Liz is rusty, almost frumpish, when we first meet her. After all, she's been in prison for four years. I'm not exactly sure why she's been in prison—something to do with having blown somebody's cover in Santiago—but she will be sprung between commercial breaks, and before we can say Nolan Miller, she looks like a Hollywood Wife.

Springing Liz is Larry (John McCook), the playboy brother of the president of the United States. In public, Larry behaves like a Billy Carter bozo. Behind the scenes, however, he schemes like Bobby Kennedy. He *knows* Liz isn't really guilty of whatever, and he needs her to dash the designs of an evildoer (David Rasche) who has stolen a Thor missile that he intends to sell to the Chernenkos. Liz is promised a pardon and Larry's Manhattan penthouse and Larry's roguish butler (Henry Jones) if she will sign on as the president's super secret agent. In other words, *The Girl From U.N.C.L.E.* meets Nixon's Plumbers.

Foxy lady: *Cassidy as Liz Towne, special agent of* Code Name: Foxfire.

For her accessories, Liz enlists Maggie (Sheryl Lee Ralph) and Danny (Robin Johnson). Maggie is black—Ralph did a sprightly stint in *Dreamgirls*—and specializes in picking locks and pockets. Danny is blonde—imagine Bette Midler pretending to be a pubescent Bella Abzug—and specializes in driving fast. Liz herself specializes in high heels and shoulder pads and Bonded insouciance. Think of *Charlie's Angels,* an equal-opportunity employer, at Cold War against the Dialectical Materialists.

Liz and Larry and Maggie and Danny will, of course, head off the Thor theft, which will leave them looking around in subsequent episodes of *Foxfire* for similar monomaniacs, on the scale of Goldfinger and Dr. No. Whether these monomaniacs want a "radar shadow system" or a small country or most of the world's platinum, they can be relied on to hold hostages. One week, they will kidnap a U.S. space scientist; the next week, the daughter of a Latin American revolutionary; a third week, a bunch of bank executives. Always, Liz goes undercover. Immediately, her red hair blows that undercover. She attracts as much attention as the original burning bush.

None of this is any sillier, or more paranoid, than, say, the latest issues of *Freedom,* the Scientology newspaper, and all of it is what we have come to expect from a mid-season network replacement series. (There is usually a reason we didn't see such a series in September; it wasn't ready, and never will be.) And I like Robin Johnson and Henry Jones. And *Foxfire* at least seeks intermittently to amuse. (Says a locked-out Liz, "Maggie, I need you to Watergate that door.")

But: Trash, to engage us, must be sincere. It ought to believe in its crazy self. *Foxfire* is fearful and ambivalent. It hasn't decided whether it wants to be *Batman* or *The Little Drummer Girl.* It dies, before and after every joke, of hesitations. Everybody, especially Liz, seems to be thinking about something else, anything else except the program we are watching. This is not so much a problem of lip sync as mind sync; such dreaminess on the small screen suggests bad faith.

(*V,* for instance, follows *Foxfire* on Friday nights on NBC and is just as trashy, but wallows in it. Between laser strikes, some of the lizard-people are even into lesbianism. And when a lizard-mother gives birth to a big egg, from which a little green thing hatches itself hungrily, the lizard-godfather snares a live white mouse as an appetizer. "Are the rodents any good here this time of year?" asks the lizard-mother. "I don't know," replies the lizard-godfather. "I'm a vegetarian. I wish I had a blender." This is a program with the courage of its own bad taste.)

Besides: What have they done to Joanna Cassidy? Why must this beautiful woman, while chasing monomaniacs, wear three-inch heels that sound in the pursuit like pistol shots at nursery school? And who is to blame for those shoulders? Nolan Miller, the designer of *Dynasty* and *Hollywood Wives,* has more

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to answer for in the hereafter than Rasputin. Who told him that women ought to look like aircraft carriers or offensive tackles or the Cross of Lorraine? And why do women let him get away with it?

Angie Dickinson is worth quoting on the subject, which is why Liz Smith did so the other day in the *Daily News:* "Even my scaled-down version of the *Dynasty* dress has a life of its own. If the shoulder pads slip backwards you look like the Hunchback of Notre Dame, and if they slide forward you suddenly find you've got an extra pair of boobs."

I HAD ABSURDLY HIGH HOPES FOR **Otherworld** (Saturdays; 8 P.M.; CBS) because I actually believed an interview with the producer, Roderick Taylor. Taylor's a poet *and* a rock musician *and* he wears a long blond ponytail *and* he's taught at Stanford. There was, he babbled, "a natural corollary" between poetry and science fiction: "Both are lyrical forms, and you have complete literary freedom."

To do what? On *Otherworld,* an American family of five goes to Egypt on a vacation, gets lost in a pyramid, falls through a vortex, "a kind of hole in time and space," and finds itself trapped in what looks to me like the inside of Timothy Leary's cerebellum. There are 77 provinces in this cerebellum, with 77 separate cultures. The five Sterlings—Dad's an engineer, Mom's a vet—are apparently going to have to visit all 77 before they go home to Kansas. Already, they've met androids, Sibyls, the Gestapo, a subversive promoter of rock music, and a motorcycle gang that drinks narcotic chalk.

Between one province and another, there are vast "forbidden" strips of desert, patrolled by thuggish "zone troopers" dedicated to the sturdy Teutonic virtues of "Proficiency, Pride, Prowess." For reasons too ridiculous to go into here, the Sterlings infuriate one of the most powerful of these zone troopers, and he chases them as though they were David Janssen. Fortunately, they keep managing to avoid him and the fateful "memory audit" and the dreaded "psychoterror" with the help of a purloined Key-Class 1 Access Crystal, which lets them plug into Otherworld's blabbermouth computer. Like Captain Kirk, Pa Sterling (Sam Groom) keeps a sententious log: "Even among the Motorpigs, truth and love have had great power."

Well, maybe; then again, probably not. *Otherworld* has obvious satirical possibilities—the producers promise us a matriarchy as well as some killer moths—but it sells out at the end of every hour to farm-belt pieties that would embarrass a Falwell. It might as well be called *Swiss Family Walton Bothers the Klingons.* Taylor & Company may think they're making fun of the Sterlings, but the Sterlings don't know it and neither will anybody else who hasn't taught at Stanford. ■

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VILLAGE FARE

"...One Fifth's grouper with black beans is like a photographic negative, a fish-and-beans re-expression of meat-and-potatoes..."

RECENT DEVELOPMENTS IN GREENWICH Village include a fourth home for a wandering virtuoso chef and the first appearance of Belgian cooking in this part of town. Choose carefully, and you will eat well in either of these places.

RESTAURANT LESLIE EXPIRED IN 1981, and since then, Leslie Revsin, its chef-proprietor, has been hiring her cooking out. Revsin's is a boutique style (her menus are replete with one-of-a-kinds), and of the places that have taken her in so far—24 Fifth Avenue, the Bridge Café, and this one, **One Fifth Avenue**—none has provided a setting half as appropriate to her very personal repertoire as the funky Cornelia Street store she had to give up a few years back. At this most recent of her unlikely new homes, for example, the dining room is stuck away behind a two-part saloon.

You enter to a garish little café on your left, a couple dozen small tables, a plastic-topped bar, and a mostly young, thirsty crowd. Here, a short, snacky menu is available, and the bartender has pails of ice behind the bar, from which he digs out fresh oysters or clams as they are ordered. On busy nights, the carousers drown out (as they ignore) the team of musicians that can be seen going through their motions off in a corner. Pass by that circus, and you are in the dark tunnel that houses the second bar, this one long and convex, the stools occupied by middle-aged singles (still available, but no longer pushy about it). Sometimes, when every stool is taken, the long wall opposite the bar is lined with guys—they stand with a drink in one hand, a cigarette in the other, and throb.

But at the end of that clogged artery lies the dining room, respite. Perhaps because of what you must go through to get that far, it is rarely filled. But to those who run the course, it is a case of having been to other places and of choosing heaven instead. This is a big, square, softly lighted room in which the mostly good-size tables, set with various shades of pink linen, are spaced well apart and surrounded by Paris café chairs. The floor is of pale, glinting tiles, and the same tiles frame the mirrored sides of the square columns that rise through the room. At the back, pots of greenery stand on the windowsills of four old casement windows that look out on bucolic Washington Mews. There are no windows on the other walls, but, instead, mock rectangular portholes, complete with curtains pulled aside to reveal bleak seascapes—One Fifth, you see, is fitted out in part with furnishings from the now sunken *Caronia*, and a spiel on the back of the menu endeavors to associate this restaurant with that liner. ("The Caronia is gone, but you... may dine in its former splendor.") In fact, there is little of the seagoing—or of splendor—about this place, but it is comfortable. And it is unlikely that the *Caronia* ever fed its passengers as divertingly as Revsin does when she is at her best.

The storm before the calm: *One Fifth's front room gets the young and the thirsty.*

She is at it in this fish broth, a big bowl of buttery and deeply oceanic hot soup, heady with saffron, and concealing within its pearly-gray opacity three fresh, sweet, tender oysters and (not billed) a single clam, also fresh, but inevitably toughened in this preparation. And she is at her most original in this cold calf's liver, the slices of meat (cut from the whole roasted organ) pink at the center and browned along the edges—the sharpness of their mustard sauce is striking against their richness. The hot grilled shrimp, the cool, emerald-green purée of watercress in which they are set, and the slivered fresh ginger that is their garnish are a singular and successful combination, so you wish the crustaceans were not a little dry. In this dish of sautéed golden oak mushrooms, the creamy sauce is flavored of lobster and threaded with strands of chive—it somehow potentiates the mushrooms' vivid and woodsy flavor. The spinach cannelloni, a pillow formed of green noodle, is filled with hot, fluffy Italian cheeses and little clumps of fresh spinach; it is moistened with a rather vague eggplant sauce, topped with Parmesan, and lightly browned—a good dish, but that sauce adds little to it.

Tiny nuggets of strong Italian bacon and shreds of cabbage are mingled with firm, tender, needle-thin noodles in the one pasta listed among the main courses. The dish is salty and leafy, and though the ingredients seem normal enough, they manage to avoid all the heaviness of spaghetti—the pasta is satisfying, but it is also close to airy. A fillet of pale, fresh grouper, browned, moist, and flaky, is served in a pool of peppery black beans—the dish is like a photographic negative, a fish-and-beans re-expression of meat-and-potatoes. You get artfully sautéed medaillons of veal, the juicy meat pale pink to ivory within its lightly browned surfaces—the scallops are delicately lemoned, and they are garnished with a chunky, fennel-flavored parsnip

Photograph by Peter Paige.

"...At Bruxelles, have the Belgian beer stew called carbonnade Flamande, a density of beef, onions, raisins, and carrots..."

purée. There are familiar red-meat dishes on the menu, but you will do well to pass them up in favor of a rarity, oxtail. One serving is the rich and tender meat of one boned tail encased in a lightly breaded and browned muffin-shaped package (formed of the thin membrane known as the caul), which is set in a dark, winy, sticky sauce—it is garnished with chunks of turnip and of the applelike fruit called quince, the acidity of which is a good foil to the weighty meat. No one knows what Revsin has against vegetarians, but the dish given as "leek, mushroom, and endive gratin" is just tired and wet.

Revsin has inherited a lengthy menu of ice-cream desserts from the previous administration. The banana split is much the usual thing, ripe bananas, syrups, and pretty good ice cream—its distinguishing mark is a summit row of lightly charred marshmallows. Sometimes plump French prunes are served, with walnuts, in a cold syrup of port wine and Burgundy—the bright, vibrant dish is topped with whipped cream and a few strands of ginger. Chopped macadamia nuts are a nice note in the fluffy lemon cake. But the big favorite here is the legendary New Orleans concoction called bananas Foster. The remarkable sweet is prepared by sautéing bananas in butter and brown sugar, flaming them in banana liqueur and brandy, and spooning the hot fruit and liquid over vanilla ice cream. Among flamed desserts—cherries jubilee, crêpes suzette, etc.—this is the winner.

Bottles on the good wine list are $10 and up. Three courses and coffee will be around $28, plus tax and tip.

One Fifth Avenue, at 8th Street (260-3434). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 6 p.m. to 12:30 a.m., Fridays till 1:30 a.m., Saturdays 6:30 p.m. to 1:30 a.m., and Sundays till 12:30 a.m.; brunch, Saturdays noon to 4 p.m. and Sundays 11 a.m. to 4:30 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

WHEN THIS THREE-ROOM RESTAURANT-cum-bar was inserted into the hairpin intersection of diagonal Greenwich Avenue and east-west 13th Street, the intention was to create a place that would seem to have been there forever—an old neighborhood joint, overnight. Though the food did not support the proposition (nobody remembers the last Belgian restaurant in Greenwich Village), the look of **Café de Bruxelles** did approximate that of a thriving survivor from earlier times. Even what is awkward about the place is reminiscent of Village enterprises that, in the old days, were stuffed into ground-floor spaces originally designed for crowded living.

The barroom, for example, is shaped like the sharpened end of a pencil, and you have to inhale deeply to get around the bar where it approaches the point. The top of the bar is of murky metal, the few tabletops are of wood-framed dark marble, there is exposed brick here and there, and the blackboard menu of Belgian beers offers "complimentary pommes frites." The narrow center room, to which you enter, and which holds one short row of linened tables, is the traffic hub. If several arrive when several are leaving, stasis results. It is from this room that the stairway leads down to the facilities, and it is onto this room that the noisy kitchen gives—in which connection the hand of Providence is evident, for though the kitchen has but a single door that swings both ways, the constant tramping into and out of it results in many near-misses, but no (observed) collisions. The main dining room, however, is perfectly commodious—rows of tables and chairs, space around them. It is here that the antiquity has been laid on thickest—the walls have been given a patina that in a state of nature could only be achieved by years of leaks from the apartment upstairs. There are wood floors throughout the restaurant, and in the Greenwich Avenue windows, white embroidered half-curtains hang from shiny brass rods.

Each day, there is a soup of the day, sometimes this creamy and peppery lettuce-and-mushroom soup, which is leafy and earthy of the ingredients of the title. And every day there is this hot, lively salade liègeoise—sautéed onions and firm potatoes, green beans and bits of bacon in a stout sherry-vinegar dressing. Though this is ostensibly a Belgian place, do not assume that you will have better luck with the Belgian dishes than with the rest of the menu. Belgians eat mussels as rapidly as the mollusks can propagate, but they would not touch these moules marinières, which, though they have been steamed over a lovely white-wine broth, have not been properly cleaned, and are loud. And though this is clearly a bistro, you do well to avoid the pâtés. One of rabbit and prunes and another of well-seasoned veal both taste fine, but they have been baked to death, lack pinkness, are dry—add enough mustard to make them moist, and you obliterate their flavor. But then there are these plump snails, which are served in a pool of melted Roquefort that is enriched with cream and butter, flavored with garlic, and dotted with bits of tomato—strong, rich food. In the fondue bruxelloise, sweet-spiced Gruyère cheese, mixed with white wine and mustard, is formed into big nuggets, breaded, and then deep-fried—fun food.

Among the main courses, the Belgian dishes *are* of interest: sole friture, huge fillets of utterly fresh fish, moist and steamy within their herbed, crisped beer batter, served with a sauce rémoulade that is heady of tarragon; waterzooi de poulet, a stew of chicken breast (from a tasty bird) in a creamy sauce of the stock in which it was poached—the dish is threaded with strands of carrot and celery; and carbonnade Flamande, Belgian beer stew, made here with different meats on different nights, one version a density of fibrous, long-stewed beef, thick with onions, dotted with raisins and carrots, and weighty. The boudin blanc consists of a couple of fat, somewhat mushy veal-and-pork sausages—you wish that the casings were charred, that the well-spiced filling had texture. The roast duck is a good bird, its skin crisped, its meat moist and of clear flavor, and though its red-currant sauce is a bit candylike, the whole chestnuts in it are fine. The steak pommes frites is a first-class grilled sirloin—crusted, tender, blood pink—with second-class French fries. In fact, fries are served with anything and everything here, but though Belgian fries may be the best in the world, these are definitely domestic.

The chocolate ganache cake is dense but not heavy, notable for the strength of its chocolate flavor. The banana tart is of ripe fruit, a thick layer of custard, and a cake crust—a good dessert if you do not mind its sugar-sweetness. What is given as "feueilletée" ("frootay," say the help) is a mincemeat filling between layers of rather doughy pastry—it is not lightened by the good whipped cream served with it. Yes, there are Belgian waffles—and they are served with good sauces, chocolate and Grand Marnier among them—but they are soggy.

The staff is young and earnest. The ones who recite the specials of the day from a crib sheet are the ones who hold their breath while extracting a cork. Wine is $11.50 and up from a pretty good list, but this place also handles Belgian bottled beers, among them Duvel, one of the world's most remarkable beverages. Three courses and coffee will come to around $24, plus tax and tip.

Café de Bruxelles, 118 Greenwich Avenue, at 13th Street (206-1830). Lunch, Saturdays and Sundays noon to 3:30 p.m. (daily starting April 1); dinner, Monday through Thursday 6 to 11 p.m., Fridays and Saturdays till midnight, and Sundays till 10 p.m. A.E., M.C., V.

Theater/John Simon

PRICKLY PAIR

"...There is something diabolical about Schall, as about Brecht, which includes the charm, the seduction, the beauty of Lucifer..."

Ekkehard Schall, WHO IS BRECHT'S SON-in-law and one of the leading actors in Brecht's famous Berliner Ensemble, has come over for two alternating one-man shows (with piano accompaniment) of his late father-in-law's poems and songs. Schall is a good actor projecting a creepy personality; let us say that the shows, in German and lasting 90 minutes each without intermission or remission but with a mission, are good and creepy. But we must begin with Brecht.

Bertolt Brecht (1898–1956) was a genius as poet and playwright, and one of the most reprehensible human beings imaginable. He was a liar, poltroon, deceiver, opportunist posing as idealist (though he did have some genuine beliefs), Stalinist ideologue, abuser of women (with one partial exception—certainly not his wife, whom he treated badly), exploiter of other people and their work, vulgar sensualist, and towering egoist. Shabby, filthy, foul-smelling to the point of driving people out of the room, and quite ugly, he was also witty, brilliant, charming when he wanted to be, charismatic, and sexually irresistible to women. He inspired fanatical loyalties among them, but also among some men.

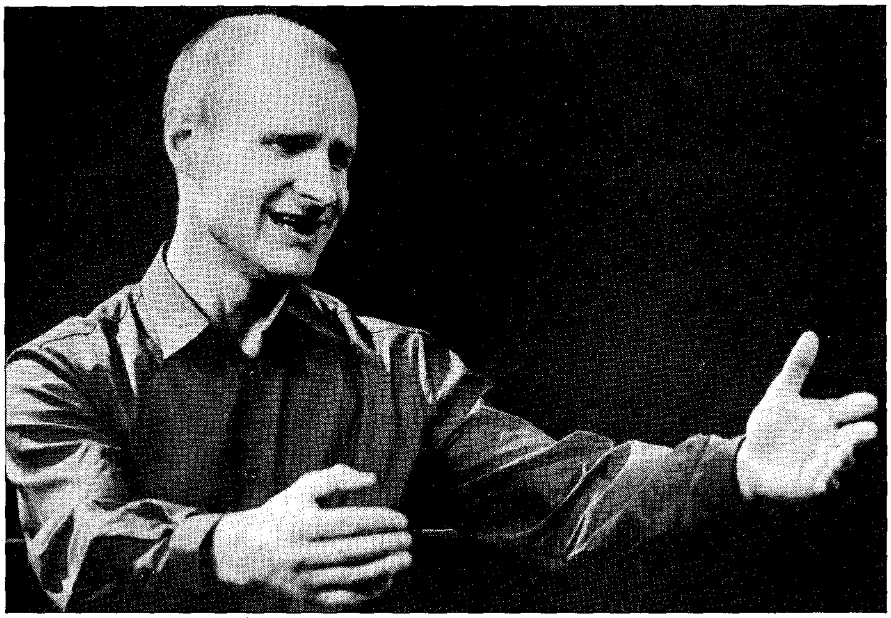
He was distinguished by small, cunning eyes behind thick glasses, perennial evil-smelling cigars, dirty fingernails, and endless argumentative talk brooking no opposition. Even among fellow Communists, his enemies were legion. Never did he publicly dispute Stalin, stick up for the persecuted Jews (except in a poem or two), or hesitate to curry favor with the party bigwigs, whatever he may have thought or written in private. Though he could get by on little, he was fond of money, and could be dogged in its pursuit. He had a special talent for biting the hand that fed him. W. H. Auden thought Brecht "a most unpleasant man," one of the few people deserving the death sentence. "In fact," said Auden, "I can imagine doing it to him myself."

Ekkehard Schall looks a good deal like his father-in-law, and performs, no doubt, much as Brecht himself, in his younger days (later on he refused to), performed his poems and songs. He, too, has the close-cropped hair, chunky build, ineluctable energy, and beady, deep-set eyes for which German has the telling word *verschmitzt* but English must resort to "sly," "shifty," even "gloating." He performs with massive self-assurance bordering sometimes on arrogance, sometimes on childish, yet clearly deliberate, tantrums. His is a harsh, truculent German, unsuited to, say, Goethe and Hölderlin, Rilke and Hofmannsthal, but plausible for Wedekind and some of the expressionists, and perfect for Brecht. For Brecht was an odd great poet: the lyricism never far from doggerel; the insights, however acute, prone to propaganda; and the love poetry really anti-love. I am not even speaking of such obviously brutal pieces as "Of the Seduced Girls" (whose second quatrain Schall omits, perhaps because a reference to Hell is un-Marxist), but of such stunning lyrics as "Remembering Marie A.," which insist on the nugacity of love.

Brecht was a prolific poet. His collected poems thus far comprise nine volumes, and there are a good many, especially erotic ones, that the puritanical East Germans are loath to publish (though some can be found in the recent *Gedichte über die Liebe*). These poems constitute arguably a finer corpus than the dramas, and Schall has made a fair selection of them, including even some that cannot be dear to the commissars, e.g., the nihilistic "Der Nachgeborene." Schall's recitations are ingenious, sometimes delivered in a small voice like the gnawing of a listless, satiated rat, sometimes with a demonic theatricality, as of a malefic marionette (with appropriate jolts) about to stomp its puppeteer to death. Though he can be moving, he is more often chillily cerebral, a virtuoso of mirthless glee.

He is not much of a singer, nor aspires to be. Even though some of the songs have enchanting or dazzling tunes by Kurt Weill, Hanns Eisler, Paul Dessau—and less winning ones by others, notably Brecht himself and Karl-Heinz Nehring, Schall's proficient but stolidly charmless pianist—Schall delivers them in tune but unmusically. It is as if melody were some aspect of doctrine rather than of music. Yet the accompanying gestures and movements, bolstered by sparse but suggestive props, are economically evocative, as are some of the vocal embellishments—if that is the word for sardonic laughter, unearthly crooning, robotlike croaks. There is something diabolical about Schall, as there was about Brecht, which includes the charm, the seduction, the beauty of Lucifer.

Several strange circumstances surround this recital. Thus in the lobby, where books by and about Brecht are sold, you can obtain only the biography by John Willett, an ardent Marxist and disingenuous whitewasher of his idol. No trace of such recent books on Brecht as



Ekkehard Schall: *He performs Brecht with massive self-assurance bordering on arrogance.*

those by Hayman, Völker, and Lyon, from which a truer picture emerges. Again, in the booklets handed the audience, the translations are not acknowledged, except those of Jack Mitchell, certainly no better than the others, mostly culled from the Methuen volume edited by Willett and Manheim. Again, at the gala opening of the first program, both Schall and Nehring wore East German versions of Western business suits (albeit with red ties!); for the opening of the second (and presumably thereafter), they donned drab, tieless Marxist garb.

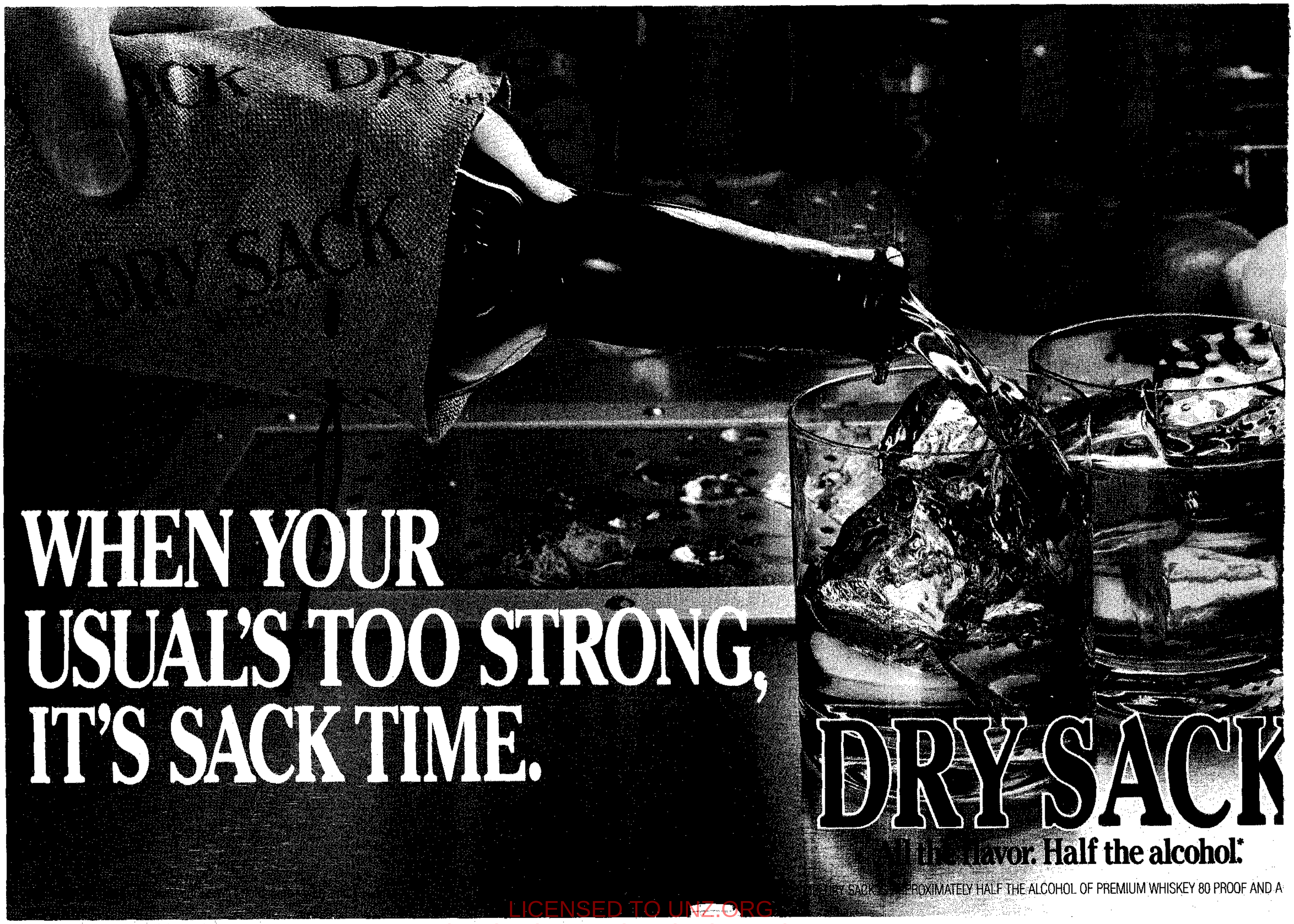
The final triumph belongs to our State Department, though I don't know whether it's a triumph of enlightenment or of stupidity. Although I am for giving free hearing to any sort of art—surely, that is what distinguishes us from Communist countries—I am amazed that these poems and songs, many of which advocate armed overthrow of our government by the proletariat, should meet with no opposition, while it proved almost impossible to get poor Dario Fo—by comparison, a harmless Italian leftist *pagliaccio*—admittance into this country. Could it be that the performing in German and the less than terrific translations handed out (where, for example, *Lob des Kommunismus* is rendered as "In Praise of Socialism") were considered sufficient dampeners? Ah, the mysteries of our State Department are harder to plumb than the devious paradoxes of Brecht's poetry.

Let us admire Brecht's art, which is often admirable. But let us not forget that this was the man who, during the 1953 uprising, sided against the Berlin workers with Ulbricht and the Soviet bosses; the man who, when the sister of his friend and composer, Hanns Eisler, published an article with which he disagreed, declared, "The swine must be shot!"; the man who remarked about Stalin's victims, "The more innocent they are, the more they deserve to die."

THE WPA THEATRE OFFERS **The Hitchhikers,** Larry Ketron's dramatization of Eudora Welty's story. Though not without some initial interest, this soon becomes an exercise in stretching a piece of chewing gum a record distance—a mildly unappetizing spectacle. Nicely designed by Edward T. Gianfrancesco and directed by Dann Florek, it had some good performances, notably that of Timothy Carhart as a laid-back traveling salesman bemused by wild hoboes and frantic women, and of Frances Fisher as one of the latter. John Anthony Lack and Peter Zapp are effective as the disruptive hitchhikers, but their acting tries too hard to be quaint. The same must be said of Elizabeth McGovern, who plays an unhinged young girl not very differently from the way she'd play a hinged one. But the disjointedness and determined feyness left me overstuffed and underfed.

In brief: The Crate, BY SHEL SILVERSTEIN, described as an "assortment of playlets and songlets," is a revue full of charmlets and tricklets and sizable laughs. Sometimes gooney, but more often bizarre with a sane satirical point, it is single-handedly sharper and funnier than the combined efforts of all the authors of a show like *Diamonds.* Under Art Wolff's artful direction, and with fit ensemble clowning from a troupe headed by Deborah Reagan, Howard Sherman, and Robert Trebor, this one is worth a safari to the Ensemble Studio Theatre.

Two separate encomia in *The Village Voice,* and another pair by Mel Gussow in the *Times,* lured me to La Mama for **Nosferatu: a symphony of darkness,** by the performance artist Ping Chong. A cheap piece of camp with an amateurish cast, this recycling of pop-culture artifacts was a peashooter potshot at the bourgeoisie, with some arcane private symbolism for added portentousness and boredom. Most depressing was its subsidization by national and state funds for the arts and the Guggenheim Foundation—enough to make one lose faith in both public and private sectors. ■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Movies/David Denby

LOVE AMONG THE LITTLE PEOPLE

"...Woody Allen's movie says that reality is always a cheat, a catastrophe—only ready-made fantasy doesn't let you down..."

The only one for her: *Jeff Daniels and Mia Farrow in* The Purple Rose of Cairo.

IN WOODY ALLEN'S **The Purple Rose of Cairo**, a hash-house waitress named Cecilia (Mia Farrow) becomes so obsessed with the pictures playing at the local movie theater that she constantly forgets the customers' orders and drops plates on the floor. Walking around in a daydream of handsome actors and exotic locales, she's virtually unconscious—when she comes out of the theater, a letter falls off the marquee and nearly clobbers her. The time is 1935, six years into the Depression, and in the sunless, featureless Jersey city in which Cecilia lives, life is worse than drab—it's hopeless. Stuck in a terrible marriage with a brute (Danny Aiello), an unemployed factory worker who spends his day pitching pennies against a wall, Cecilia is a kind of pathetic sociological construct—the Depression-movie fan for whom the pictures have become a substitute for life.

Forlorn and mousy, Cecilia would be unbearable if played by anyone but Mia Farrow. Beauty counts for a lot in any movie actress, but especially in an actress playing sweet, vulnerable women—roles in which suffering can easily appear glum and drippy. When Farrow was younger—in *Rosemary's Baby,* say—her eyes seemed to fill her entire face, and even though she was not a great or even an inventive actress, we seemed to be looking straight into her soul. Farrow has never been more waiflike than she is in *The Purple Rose of Cairo,* but she's older and sadder—her desperation has more strength now. In truth, she's a little too old for the role of Cecilia, but her years work for her—she seems to be aging from lack of attention.

Over and over, Cecilia returns to the theater to see "The Purple Rose of Cairo," a swank thirties comedy in which monocled swells, endlessly shaking cocktails, quip with white-furred ladies. Once again, Woody Allen shows off his talents at movie parody and pastiche. "The Purple Rose of Cairo" is intended, I think, to be rather feeble; it's the kind of imitation-high-style movie that has painted Manhattan backdrops, mirthless jokes, and a nonsensical plot about society people picking up a pith-helmeted great white hunter in Africa and bringing him back to New York, helmet and all. Of course, the feebleness is apparent only to us; Cecilia is enthralled by the picture. Woody Allen makes her a pure dumb fan, with no sense of humor about her obsession. He wants to have it both ways—he wants her to be so absorbed in movies she's virtually a candidate for a sick joke, and he wants her to be a heroine too.

One night, the hunter, a twit called Tom Baxter (Jeff Daniels), suddenly turns away from the character he's talking to, looks directly out at Cecilia, and steps down from the screen. The other characters, stranded and indignant, shout at him to return, but he's gone. He sweeps the enraptured Cecilia out of the theater—he's in love with her. A sweet guy, this Baxter, but not exactly a brain. Out in the world, he's still a movie character: He's experienced nothing that Tom Baxter hasn't experienced, and so he's limited in all the ways that sappy heroes were limited in 1935. Romantic but highly confused about sex, he can't believe that there's no fade-out after the clinch, and when he gets knocked down in a fight, his hair isn't even mussed. The joke is that even though Baxter is inept, he's been so expertly contrived to please women—and he's so different from most men in the world—that women flip over him. Not only does Cecilia like him; so do a group of hardened whores Baxter meets when he wanders into their place one night. They're charmed by his innocent, dumb, mushy patter—they've never heard anything like it.

Jeff Daniels, dimpled, with a big grin and straw-blond hair, is a lightweight actor obviously chosen for his pleasingly earnest affability. In *Terms of Endearment,* he was effective as a decent man who was just not good enough to be Debra Winger's husband, and he's charming here—the perfect, unthreatening bozo. Yet I wish Woody Allen hadn't selected someone so tame; I wish he had found an actor with the romantic appeal of, say, Ronald Colman or Leslie Howard. Daniels is charming with Mia Farrow, but they are both so threadbare in manner, so easily pleased with each other, that the scenes don't achieve the giddy magic I was hoping for. Why violate the conventions of realism if you aren't going to do something really hair-raising? If dreamy Cecilia had been ravished by a daredevil, it would be scary, dangerous, almost obscene; but Daniels's Tom Baxter is not all that different from her. The fantasy hero and the drab waitress are the same;

Photograph by Brian Hamill/Photoreporters.

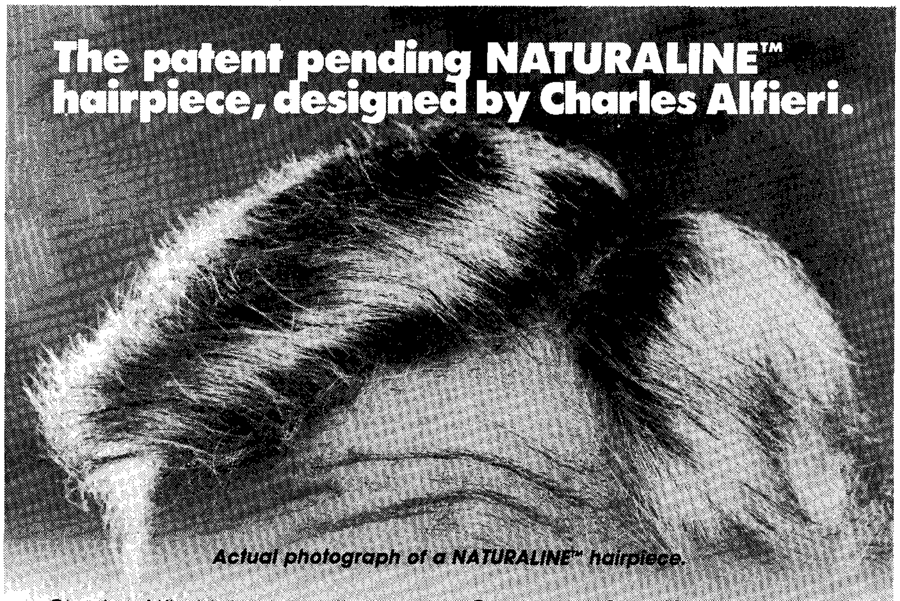
American innocence rules everywhere. That's a joke, but it's a banal, unexciting joke, and it wears thin pretty fast.

In fact, the whole movie wears thin pretty fast. Despite the innovative ideas borrowed from Buster Keaton (*Sherlock Jr.*) and from Pirandello, most obviously from *Six Characters in Search of an Author,* the movie is terribly literal-minded. We can only guess why Woody Allen made it. He doesn't appear in it himself, and it's tempting to think that he's using this story to express his fear at becoming nothing more than the roles he's played—his fear, once again, that he will never escape "Woody."

It's a sad movie, too, and it gets sadder and sadder as it goes along. It turns out that Gil Shepherd, the Hollywood actor who plays Baxter, hears that his character has escaped the screen and gets upset about what he might be doing. Gil also shows up in New Jersey, and after Cecilia understands that he's Gil, not Tom (Jeff Daniels, of course, plays both roles), she falls in love with him too. The joke of ordinariness is redoubled. For Gil is also a nothing guy—a trivial careerist, nice enough but self-absorbed, who takes a shine to Cecilia principally because she shows so much interest in his career. So Cecilia reaches paradise, courted by two versions of the same dream.

The Purple Rose of Cairo bears some similarities, at least in its subject, to Fellini's early (1952) comedy, *The White Sheik,* in which a young woman falls in love with the actor in a photographic comic strip. But *The White Sheik* has the lyric pathos, the almost incredible sweetness of Fellini's early style, and Fellini never descends to such Abbott and Costello tricks as having an actor who plays two characters confront himself in the shot. Too much of this movie is stale: The brute husband, for instance, who is contemptuous of Cecilia but desperately needs her, comes out of a thirties play. We never hear about *his* dreams. And for all its attentiveness to ordinary folk, the movie, in the end, is strikingly callous. I shall not give away the ending, but the meaning of it is that reality is always a cheat and a catastrophe—the only thing that doesn't let one down is ready-made fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got the dreams that we talented people have generously given you." It's not the kind of thing a movie director should say, or even imply, out loud.

In brief: The Bay Boy, SET IN NOVA Scotia in 1937, is the kind of coming-of-age tale best enjoyed when you are actually coming of age. For some reason I don't understand, the film seems to have been developed in skimmed milk. There isn't a single bright or true color anywhere in it.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SALES & BARGAINS

BY LEONORE FLEISCHER

FOR THE HOME

THIS UPPER WEST SIDE SHOP IS REDUCING its prices on a lovely assortment of bathroom, tabletop, and gift items. For example, for the bath: accessories, including hampers, soap dishes, and wastebaskets, now 10–40 percent off; shower curtains by Ames, Jakson, Jolo, Saturday Knight, and West Point Pepperell, now 10–60 percent off; towels by Cannon, Fieldcrest, and Martex, now 10–50 percent off; travel accessories by Samsar and others, now 25 percent off. For the table: barware and stemware from Durand, Sasaki, and Wheaton, now 10–40 percent off; china and dishes by Fitz & Floyd, Kosta Boda, Mikasa, and Seymour Mann, among others, now 15–40 percent off; stainless-steel flatware by Mikasa and Stanley Roberts, now 10–50 percent off; napkins, place mats, and tablecloths, now 10–40 percent off. Other sale items include: giftware, small pieces of jewelry, and picture frames, now 10–40 percent off. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *The Home Base, Inc., 2335 Broadway, near 85th St. (724-5959); Mon., Tues., Wed., and Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30–5:30 p.m.; through 3/24.*

YARNS AND MORE

HERE ARE EXCELLENT DISCOUNTS ON yarn for knitting, crocheting, and needlepoint. Knitting yarns include: Berroco Dji Dji brushed-wool-and-viscose-blend yarn, was $4.75 a 50-g. skein, now $3; Berroco Montevideo bulky homespun wool yarn, was $10 a 100-g. skein, now $6.50; Berroco Tiffany wool-bouclé-and-viscose-blend yarn, was $4.25 a 50-g. skein, now $2.50; Joseph Galler Casablanca multicolor worsted silk-and-linen-blend yarn, was $7.75 a 50-g. ball, now $4.75; Joseph Galler Harmonieuse bulky wool-and-mohair-blend yarn, was $9 a 75-g. skein, now $5; Joseph Galler Musarde worsted wool-and-alpaca-blend yarn, was $7 a 50-g. skein, now $4; Noro Asuka or Sakura bulky tweed wool-and-angora-blend yarn, was $13.50 a 50-g. skein, now $7; Noro Kosumosu bulky tweed wool-and-silk-blend yarn, was $9.50 a 50-g. skein, now $5.50; Noro Tsubaki worsted wool-and-silk-blend yarn, was $9.50 a 50-g. skein, now $5; Valentino #125 worsted wool-and-alpaca-blend yarn, was $8.50 a 50-g. ball, now $5; and much more. Three-ply Persian-type-wool needlepoint yarn, was $10 a 190-yd. skein, now $4, or bag of twelve 8-yd. skeins, was $7.80, now $2. Also, yarns by Brunswick, Merino, Neveda, Patons, Plymouth, Reynolds, Unger, and others, some in limited quantities, now about 40 percent off; crewel embroidery kits and needlepoint canvases and kits, now at least 50 percent off. There is a 15 percent discount on non-sale purchases of $60 or more. A.E., M.C., V. accepted for non-sale merchandise only; no checks; all sales final. *Joan's Needlecraft Studio, 145 East 27th St. (532-7129); Tues.–Fri. 11 a.m.–7 p.m. and Sat. till 6 p.m.; sale 3/5–3/9.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

SALE OF A LIFETIME

FOR THOSE WHO LOVE HEAVY FRENCH copper cookware, here's a sale on approximately 150 one-of-a-kind showroom samples at prices well below retail. Cookware includes: 4-qt. asparagus steamer with cover, here $146; 1-qt. to 3-qt. oval cocottes with cover and bronze handles, here $42–$84; 2-qt. to 4½-qt. hammered paella pans with bronze handles, here $69.50–$97; three-piece potato steamer, here $100; ¾-qt. hammered saucepan with iron handle, here $24.50; 5-qt. hammered sauté pan with iron handle, here $109; 1½-qt. to 3¼-qt. hammered stewpans with deep sloping sides and riveted iron handles, here $26–$79; 9-qt. to 11-qt. stockpots with cover and large bronze handles, here $154–$188. Also, au gratin pans, frying pans, molds, pots, pot lids, and serving dishes. All cooking utensils are tin-lined. A.E., M.C., V., checks accepted; all sales final. *Longo Coffee and Tea, Inc., 201 Bleecker St. (477-5421); Mon.–Sat. 9:30 a.m.–9 p.m. and Sun. noon–7 p.m.; while stock lasts.*

FRAMING

THIS UPPER WEST SIDE FRAME SHOP IS OFfering 40 percent off on any poster bought and framed there. All are gallery and museum posters and are mostly one-of-a-kind. For example: *All Creatures Great and Small,* by Milton Glaser, was $20, now $12; *Mt. Fuji,* by David Hockney, was $15, now $9; *Ranchos Church,* by Georgia O'Keeffe, was $20, now $12; *Pink Nude,* by Henri Matisse, was $25, now $15. Also, Japanese wood-block posters by Hiroshige, from the Cassiopeia Gallery, were $25, now $15. Checks accepted as deposits only; no credit

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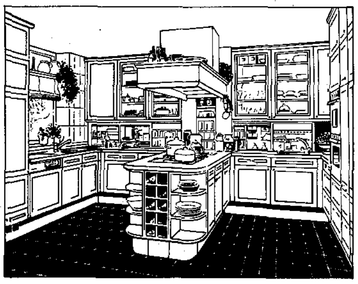

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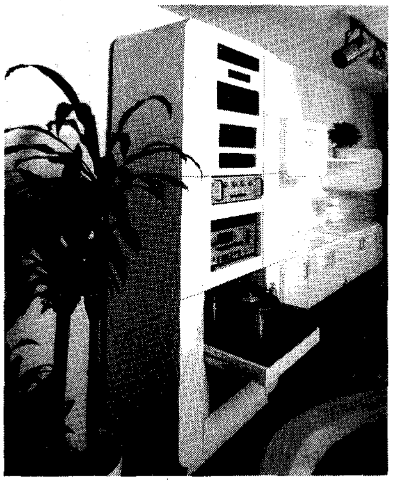

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MAJOR APPLIANCES

TELEVISION SETS AND OTHER MAJOR APpliances are being reduced below this telephone-order firm's very low discount prices. For example: Hitachi CT1947 cable-ready color TV's with remote control and random-access tuning, were $440, now $360; Westinghouse LT250 apartment-size under-the-counter or stacking washers, were $550, now $470, and DG250 gas dryers, were $425, now $345 (or DE250 220-v. electric dryers, were $405, now $325); Sharp 8350 top-of-the-line auto-touch microwave tabletop convection ovens with electronic sensor, programmable cooking, and 1.53-cu.-ft. stainless-steel interior, were $650, now $535; Friedrich SS07G10 7,100-Btu, 6.4-amp air conditioners with 10.1 eer, were $600, now $460. All merchandise is factory-sealed and carries a manufacturer's warranty. Free delivery in the five boroughs; additional charge for delivery to New Jersey, Connecticut, or outlying areas. Payment on delivery by cash or certified check only. *Home Sales Enterprises Dial-a-Discount, Inc. (513-1513 or 718-241-3272); Mon.–Fri. 9 a.m.–5 p.m.; through 4/30.*

HIGH TIME

A WIDE RANGE OF HIGH-FASHION watches is on sale here at 30 percent off for three weeks only. The stock of over 1,500 wristwatches and some pocket watches, many one-of-a-kind, comes from such manufacturers as Baume & Mercier, Breitling, Cartier, Concord, Vacheron Constantin, Heuer, Emerich Meerson, Daniel Mink, Movado, Seiko, and Raymond Weil, among others. A few examples: woman's and man's Pulsar quartz wristwatches, were $95 and $100, respectively, now $66.50 and $70; women's and men's Movado Museum wristwatches, were $285 and $295, respectively, now $199 and $207; men's 14K-gold-and-stainless-steel Concord Mariner wristwatches, were $950, now $665; man's 18K-gold-and-stainless-steel Cartier Santos wristwatch, was $1,550, now $1,085; woman's 18K-gold Piaget Polo wristwatch, was $9,900, now $6,930; man's 18K-gold Audemars Piguet moon-faced wristwatch, was $16,000, now $11,200. Among the pocket watches are: gold-plated Colibri watch, was $60, now $42; and 14K-gold Concord watch, was $1,090, now $763. A.E., Carte Blanche, Diners Club, M.C., V., checks accepted; exchanges possible. *William Barthman Jewelers, 174 Broadway, at Maiden Lane (732-0890); Mon.–Fri. 8 a.m.–5:30 p.m.; through 3/22.*

AROUND THE WORLD

ARTS, CRAFTS, AND COLLECTIBLES FROM all over the world are on sale at the Gallery Shop of the Brooklyn Museum. For example: all Block china, including the Running Gazelle and the Eastern Palm patterns, now 50 percent off; one-of-a-kind African arts and crafts items, including masks, were $20–$200, now $10–$150; American crafts, mostly pottery, were $8–$95, now $6–$72; Asian antique and contemporary crafts, were $21–$1,500, now $15.75–$1,125 (contemporary wood-and-gilt reclining Buddha from Thailand, was $395, now $276.50); Oriental jewelry, was $8.50–$250, now $6.35–$187.50; vintage rhinestone costume jewelry, was $10–$135, now $7.50–$101.25; a selection of imported jewelry, was $10–$400, now $8–$300; patchwork quilts, now 20–50 percent off; vintage Japanese silk kimonos, were $250–$280, now $200–$224; textiles from Afghanistan, Africa, India, Turkey, and elsewhere, were $20–$450, now $10–$200. Of special interest, a heavy-glass Victorian honeycomb-design pitcher, was $110, now $75. Also, selected craft supplies, blocks, games, puzzles, toys, and all children's books, now 20 percent off; posters, now at least 20 percent off. A.E., M.C., V., checks accepted; all sales final. *The Brooklyn Museum, Gallery Shop, 200 Eastern Pkwy., Brooklyn (718-638-5000); Mon., Wed., Thurs., and Fri. 10 a.m.–5 p.m., Sat. 11 a.m.–6 p.m., and Sun. 1–6 p.m.; through 3/31.*

CONSUMER AWARE

WOMEN OVER 30 WHO ARE STUDYING TOward a career, in an accredited program, are eligible to apply for a Clairol Loving Care Scholarship. This nationwide program is intended to help women who can show that their studies will lead to a skill in a particular field. Applicants must be enrolled, on a full- or part-time basis, in an undergraduate- or graduate-degree program (excluding doctoral-degree programs), a professional school, or a vocational-training program. Awards may be used to cover related expenses, including child care and transportation. The program is aimed primarily toward helping women who have interrupted their career goals because of family and/or financial responsibilities. Applications for scholarships of up to $1,000 are available now and must be requested by April 1, 1985. They are due to be returned by April 15. Apply as soon as possible to allow time for transcripts and other material to be sent and processed. For an application, send a stamped, self-addressed envelope to: *The Clairol Loving Care Scholarship Program, c/o Business and Professional Women's Foundation, 2012 Massachusetts Ave. NW, Washington, D.C. 20036.*

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A Complete Entertainment Guide for the Week Beginning Mar. 6.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Mar. 5: *Ladies on the Rocks.* Opening Mar. 6: *Ladies and Gentlemen the Fabulous Stains.* #2—"Cuban Cinema." Mar. 3–4: *Amada.* Mar. 5–6: *Se Permuta.* Mar. 7–8: *The Tables Turned.* Mar. 9–12: "Tomas Gutierrez Alea." Mar. 9–10: *Memories of Underdevelopment; The Last Supper.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Closed for renovations.

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Amadeus.* #2—*Blood Simple.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Paris, Texas.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 4: *The Phantom of Liberty; The Discreet Charm of the Bourgeoisie.* Mar. 5: *Dance, Fools, Dance; Chained.* Mar. 6: *Roberta; Show Boat* (1936). Mar. 7: *Blackmail* (1929); *Sabotage.* Mar. 8–9: *After the Thin Man; The Thin Man.* Mar. 10: *Five Easy Pieces; Easy Rider.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Mar. 4–7: *La Nuit de Varennes; Danton.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Mar. 5: *Fanny & Alexander.* Mar. 6–7: *Roommates; In Love.* Mar. 8–9: *Harold and Maude; Being There.* Mar. 10–12: *Raging Bull; Rocky.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*1984.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Lust in the Dust.* #2—*Lust in the Dust.* #3—Thru Mar. 7: *The Mean Season.* Beg. Mar. 8 (tent.): *A Sunday in the Country.* #4—Thru Mar. 7: *Choose Me.* Beg. Mar. 8: *The Clinic.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Falcon and the Snowman.* #2—Thru Mar. 7: *Places in the Heart.* #3—Thru Mar. 7: *2010.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Vision Quest.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Fast Forward.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Missing in Action 2: The Beginning.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*The Sure Thing.* #2—*The Breakfast Club.* #3—*Beverly Hills Cop.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields.* #2—*Fear City.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8: *Into the Night.* #2—*Turk 182!* #3—*The Cotton Club.* #4—*The Terminator.* #5—Thru Mar. 7: *Torchlight.* Beg. Mar. 8: *Vision Quest.* #6—*Superstition.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*The Sure Thing.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Lust in the Dust.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Heaven Help Us.* #2—*Ghoulies.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Blood Simple.* **EMBASSY 3**—*A Soldier's Story.* **EMBASSY 4**—*Starman.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Mar. 4: *The Devils; Marat/Sade.* Mar. 5–6: *Swing Shift; Best Defense.* Mar. 7–9: *Caligula.* Mar. 10–11: *Abbott and Costello Meet Frankenstein; Hollywood or Bust; Sons of the Desert.* #2—Mar. 4–5: *The Great White Hope; Ragtime.* Mar. 6–7: *Psycho II; Crimes of Passion.* Mar. 8–9: *The Grey Fox; The Draughtsman's Contract.* Mar. 10: *The Dirty Dozen; The Great Escape.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—Thru Mar. 7: *The Mean Season.* Opening Mar. 8 (tent.): *Lovelines.* #2—*Missing in Action 2: The Beginning.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Beyond the Walls.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Mar. 6: "Holland Film Week." Mar. 4: *A Taste of Water; Ciske the Rat.* Mar. 5: *Charlotte; Bastille.* Mar. 6: *Hedwig, or the Cool Lakes of Death; The Ice Cream Parlor.* "French Film Festival": Mar. 7–13: "A Tribute to Isabelle Adjani."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Lust in the Dust.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Tchao Pantin.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *A Sunday in the Country.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *The Sure Thing.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Mar. 7: *Blood Simple.* Opening Mar. 8: *The Hit.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Mar. 7: *The Clinic.* Beg. Mar. 8: *Blood Simple.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Vision Quest.* #2—*The Killing Fields.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Fast Forward.* **CORONET**—*The Falcon and the Snowman.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Birdy.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Return of the Soldier.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*The Mean Season.* #2—832-2720. Thru Mar. 7: *Places in the Heart.* Opening Mar. 8: *Lovelines.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Mar. 7: *Into the Night.* Opening Mar. 8: *Mask.* #2—*The Breakfast Club.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Missing in Action 2: The Beginning.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—*Ghoulies.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *The Breakfast Club.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Killing Fields.* #2—*Turk 182!*

61st Street and Above West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *The Breakfast Club.*

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*1984.* #2—*Where the Green Ants Dream.* #3—*Amadeus.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Blood Simple.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Mar. 5: *The 39 Steps* (1935); *The Lady Vanishes* (1938). Mar. 6–9: *The Man Who Knew Too Much* (1956); *Rear Window.* Mar. 10–11: *The Paradine Case; I Confess.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—Thru Mar. 7: *A Marriage.* Opening Mar. 8: *My New Partner.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*The Killing Fields.* #2—*The Sure Thing.* #3—*Beverly Hills Cop.* #4—*Witness.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Lust in the Dust.* #2—*Turk 182!; Silkwood.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 4: *The Driver's Seat; Autumn Leaves.* Mar. 5: *A Nous la Liberté; Bizarre, Bizarre.* Mar. 6: *Cat People* (1942); *I Walked With a Zombie; Bedlam.* Mar. 7: *Seeing Red; The Good Fight.* Mar. 8–9: *West Indies.* Mar. 10: *The General; Steamboat Bill, Jr.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Mar. 4: *Ulysses* (1967); *Portrait of the Artist as a Young Man.* Mar. 5: *Smithereens; Chan Is Missing.* Mar. 6: *The Lower Depths* (1957); *Throne of Blood.* Mar. 7: *The Italian Straw Hat; A Nous la Liberté.* Mar. 8: *The Last Metro; The Woman Next Door.* Mar. 9: *Baby Doll; Lolita.* Mar. 10–12: *Berlin Alexanderplatz.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Into the Night.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *The Breakfast Club.* Opening Mar. 8: *Lovelines.* #4—Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *Night Patrol.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. *Missing in Action 2: The Beginning.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily, 10:30 a.m.–3:30 p.m. (Wed., –4:30, Sat.–Sun., –4:40): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri. at 4:30, Fri.–Sat. at 6 & 7:30: *To Fly,* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Mar. 8–9 at 6:30: "Revising Romance: New Feminist Video": *Soap* (1982) by Deans Keppel, *House* (1982) by Ann-Sargent Wooster, and *Lesson I: Trouble in Paradise* (1981) by Barbara Broughel. "New York *Noir,* 1945–60": Mar 7–8 at 7:30: *The Naked City* (1947) by Jules Dassin, and *The Tattooed Stranger* (1950).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "Recent Films From Taiwan." Mar. 8 at 8: *If I Were for Real* (1980) by Wang T'ung.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1000. Adm. $2.50. Mar. 4 at 5:30 & 8: *Around the World in 80 Days* (1956) by Michael Anderson.

BROTHERHOOD SYNAGOGUE—28 Gramercy Park South (20th St. W. of Third Ave.). 674-5750. Contribution $5. "Yiddish Film Classics." Mar. 9 at 8: *Yiddle With His Fiddle* by Joseph Green, with Molly Picon; filmmaker present.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 6 at 7:30: *Red River* (1948) by Howard Hawks, with John Wayne and Montgomery Clift.

CITY COLLEGE—Aaron Davis Hall, 134th St. and Convent Ave. 690-4100. Adm. $4; Studio Museum in Harlem members $3; CCNY students free. "Tradition and Conflict: Images of a Turbulent Decade, 1963–73." Mar. 7 at 7: *The Great White Hope* (1970) by Martin Ritt, with James Earl Jones.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Mar. 7, 14 & 21 at 8: *The Communists Are Comfortable (And 3 Other Stories)* (1984) by Ken Kobland. Mar. 8 at 8: Works by Dutch filmmaker Johan van der Keuken, Program I: *Herman Slobbe/Blind Child 2* (1966) and *The White Castle* (1973); filmmaker present. Mar. 9 at 8: "Louise Brooks: A Special Benefit": *A Girl in Every Port* (1928) by Howard Hawks, *Diary of a Lost Girl* (Germany, 1930) by G. W. Pabst, and *Lulu in Berlin* (1984) by Richard Leacock and Susan Woll; Leacock present. Mar. 10 at 7: Films by Johan van der Keuken, Program II: *Filmmaker's Holiday* (1974) and *The New Ice Age* (1974); at 9: Program III: *Big Ben/Ben Webster in Europe* (1967) and *Iconoclasm/A Storm of Images* (1982).

COLUMBIA UNIVERSITY—Casa Italiana, Amsterdam Ave. at 117th St. 280-4482 (Maison Française). Contribution $3; members and students $1. Mar. 4 at 7:30: "A *Homage* to Michel Foucault": *Moi Pierre Rivière Ayant Egorgé Ma Mère, Ma Soeur et Mon Frère* (1976) by René Allio.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $2. Mar. 10 at 2: *The Pathfinder* (1952) by Sidney Salkow.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Mar. 6 at 12:30, 3:15, 6 & 8:45: *La Vie est un roman* (1983) by Alain Resnais.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Thu.–Sun., 12 noon–6, thru Mar. 10: *Spawning Sockeyes,* a multi-channel video installation by Tomiyo Sasaki; "Expropriated TV Images": video works by Dara Birnbaum, Michel Auder, and Ken Feingold.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Mar. 24, Tue.–Sun., 12 noon–5:15: running continuously: *Aaron Siskind* (1981); "Video-Feature," hourly on the hour: *How I Got Into TV (And Other Stories)* (1983) by Ilena Segalove, and *Arcade* (1984) by Lyn Blumenthal and Carole Ann Klonarides. Mar. 5 at 6: *La Banda del automobile grise* (Mexico, 1919).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Virtuoso Performances—The Jerusalem Music Centre": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Mar. 8: *Music in Jerusalem,* with Isaac Stern, Pablo Casals, and Arthur Rubinstein. Mar. 10–15: *A Conflict With Harmony.* "Television Moments 1948–84": gallery exhibition with continuous screenings, thru May 30.

THE KITCHEN—59 Wooster St. 925-3615. Free. Mar. 5–30, in the **Video Viewing Room:** Tue.–Sat. at 1: "Native American Video"—Mar. 5–9 only: *The Bush Toboggan* (1984) and *Indian Hide Tanning* (1983); at 2: *Video From Russia* and *Redondo Beach* by Dimitri Devyatkin; 3:15: *Unnecessary Fuss;* 3:45: *Get It* by Leonie Bobeving; 4:15: "Single Minded"; 5:15: *Shifts* (1984), *Landslide* (1984), and *Tracking* (1984) by Richard Bloes. Mar. 9–30, Tue.–Sat., 1–6: *Niagara Falls: Summer, Fall, and Winter,* a video installation by Shigeko Kubota.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. "Out of the Sixties—A New Look." Mar. 9 at 8: Films (1966–68) by Paul Sharits. Mar. 10 at 8: Films (1968–70) by Ernie Gehr.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Mar. 14: "KTLA: West Coast Pioneer." Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Mar. 31, in **the Video Gallery:** "Video: Recent Nonfiction." Mar. 4 at 6:30, in **Theater 2:** "Video Viewpoints": Ken Feingold, "To Intensify Use of Time." Films: **Theater 1:** Mar. 4, 5 & 8 at 2:30 & 6, Mar. 9–10 at 2 & 5: "Oscar-Nominated Shorts and Documentaries": Programs to be announced. Mar. 7 at 2:30 & 6: "A History of Camera Movement": *The Vagabond* (1916) by Charles Chaplin, and *Blind Husbands* (1919) by Erich von Stroheim. **Theater 2:** Mar. 5 at 3 & 6:30: "Films From the Archives": *All Quiet on the Western Front* (1930) by Lewis Milestone. Mar. 7 at 3 & 6:30: "What's Happening?": *Allan Boesal: Choosing for Justice* (1984) by Hugo Cassirer and Nadine Gordimer, and *Hellfire* (1983) by John David Coles. Thru Mar 11: "Berlin Exiles." Mar. 8 at 3: *Das Haessliche Maedchen* (1933) by Hermann Kosterlitz (Henry Costa); 6:30: *Das Erwachen des Weibes* (1927) by Fred Sauer. Mar. 9 at 2:30: *Alraune* (1930) by Richard Oswald; 5:30: *Zuflucht* (1928) by Karl Froelich. Mar. 10 at 2:30: *Liebelei* (1932) by Max Ophuls; 5:30: (See Mar. 9 at 2:30).

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 18. Adm. $5. "The Promised Land." Mar. 4 at 6:30: *Lies My Father Told Me* (Canada, 1975) by Jan Kadar.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Mar. 5 at 8: *My Name Is Anna Magnani* (Belgium, 1979) by Chris Vermorcken, and *The Miracle* (Italy, 1948) by Roberto Rossellini, with Anna Magnani. Mar. 6 at 8: *Slow Moves* (1983) by Jon Jost; filmmaker present. Mar. 7 at 8, Mar. 8–9 at 7:30 & 10, Mar. 10 at 3, 5 & 7: *Falasha—Exile of the Black Jews* (Canada/Ethiopia, 1983) by Simcha Jacobovici. Mar. 8 at 8 (in the **Screening Room**): *Open City* (Italy, 1945) by Roberto Rossellini, with Anna Magnani.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Mar. 9 at 1:30: *Cabaret* (1972) by Bob Fosse, with Liza Minnelli.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 5 at 12 noon: *Romeo and Juliet* (USSR, 1954) by Arnstam and Lavrovsky, with the Bolshoi Ballet; 2:30: "The Real Cotton Club": *Black and Tan Fanstasy* (1929) by Dudley Murphey, and *Minnie the Moocher and Many More* (1981) by Manny Pittson. Mar. 7 at 12 noon: "Anthropology and Cinema": *Chronicle of a Summer* (France, 1960) by Jean Rouch and Edgar Morin.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Allonsanfan* (Italy, 1974) by Paolo and Vittorio Taviani, with Marcello Mastroianni. Free: Fri.–Sun. at 2: *What Sex Am I?* (1985) by Lee Grant.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "John Ford: Romantic Realist." Mar. 9 at 2: *The Searchers* (1956), with John Wayne.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "A Lens on Israel: Society Through Its Cinema." Mar. 7 at 7:30: *Three Days and a Child* (1966) by Uri Zohar.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*The Sure Thing.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Missing in Action 2: The Beginning.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Witness.* #2—*The Sure Thing.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Witness.* #2—*A Passage to India.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—*Ghoulies.* #4—*The Sure Thing.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*The Sure Thing.* #2—*Witness.*

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*The Sure Thing.* #2—*Beverly Hills Cop.* #3—*Witness.* #4—*Tuff Turf.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *The Breakfast Club.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Ghoulies.* #2—*The Breakfast Club.* #3—*Vision Quest.* #4—*Turk 182!*

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*Fear City.* #2—*Ghoulies.* #3—*Five Elements of Kung Fu; Blazing Ninja.* #4—*Lust in the Dust.*

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Mar. 7: *Heaven Help Us.* Beg. Mar. 8: *Zombie Island Massacre.* #2—*The Mean Season.* #3—*The Falcon and the Snowman.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*The Sure Thing.* #2—*Ghoulies.* #3—*The Killing Fields.* #4—*Lust in the Dust.* #5—*The Falcon and the Snowman.* #6—*Beverly Hills Cop.* #7—*Missing in Action 2: The Beginning.* #8—*Witness.* #9—*Blood Simple.* #10—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Mar. 7: *Beverly Hills Cop.* Beg. Mar. 8: *Into the Night.* #2—

Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Night Patrol.* #3—*Missing in Action 2: The Beginning.* #4—*Witness.* #5—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Zombie Island Massacre.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200.** #1—*The Falcon and the Snowman.* #2—*The Sure Thing.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617.** #1—*The Sure Thing.* #2—*The Falcon and the Snowman.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001.** #1—*Witness.* #2—*The Breakfast Club.* #3—*Beverly Hills Cop.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000.** #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*The Killing Fields.* #4—Thru Mar. 7: *Turk 182!* Beg. Mar. 8: *A Passage to India.*

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500.** Thru Mar. 7: *A Passage to India.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333.** #1—*The Sure Thing.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Into the Night.* #4—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Night Patrol.* #5—*The Falcon and the Snowman.* #6—*Witness.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070.** #1—*Blood Simple.* #2—*The Falcon and the Snowman.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*The Sure Thing.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Turk 182!* #2—*Lust in the Dust.*

214. **DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.*

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—*The Sure Thing.* #2—*Witness.* #3—*Fear City.* #4—*Beverly Hills Cop.*

220. **FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*Fear City; Tuff Turf.* #4—*Beverly Hills Cop.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Heaven Help Us.* #2—*The Killing Fields.* #3—*Blood Simple.* #4—*Witness.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. *Missing in Action 2: The Beginning; Exterminator 2.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. #1—Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Places in the Heart.* #2—Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *Mischief.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Ghoulies.* #2—*The Sure Thing.* #3—*Vision Quest; Turk 182!* #4—*Missing in Action 2: The Beginning.* #5—*A Passage to India.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 5: *Amadeus.* Beg. Mar. 6: *Micki & Maude.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*The Falcon and the Snowman.* #2—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Mar. 7: *Fear City.* Beg. Mar. 8: *Into the Night.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8 (tent.): *Night Patrol.*

Staten Island

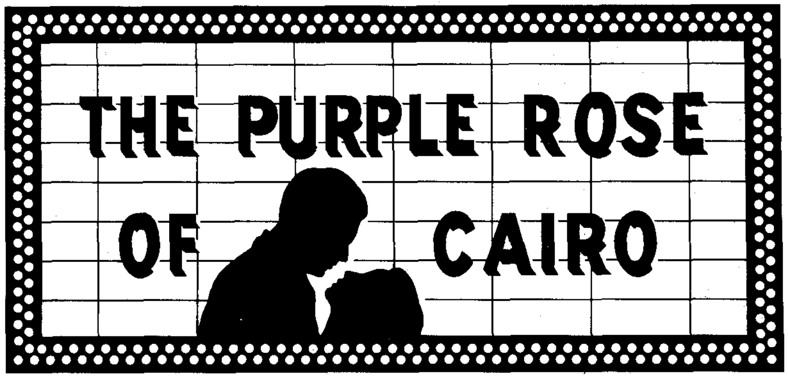
(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—*The Sure Thing.* #2—*Missing in Action 2: The Beginning.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*Beverly Hills Cop.* #2—*Witness.*

304. **NEW DORP-LANE—** 351-2110. *The Falcon and the Snowman.*

305. **NEW DORP-RAE—** 979-0444. #1—*Ghoulies.* #2—Program unavailable.



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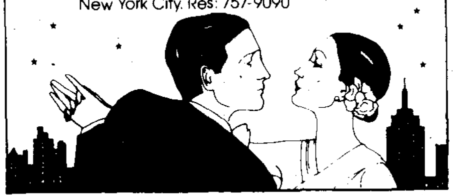

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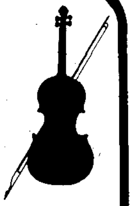

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306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*The Sure Thing.* #2—*Lust in the Dust.*

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—*Missing in Action 2: The Beginning.* #2—*The Falcon and the Snowman.*

308. **NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *The Breakfast Club.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*The Falcon and the Snowman.* #2—Thru Mar. 7: *Turk 182!* Beg. Mar. 8: *Night Patrol.* #3—*Ghoulies.* #4—*Missing in Action 2: The Beginning.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Witness.* #2—*The Killing Fields.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*A Passage to India.* #2—*Ghoulies.* #3—Thru Mar. 7: *Lust in the Dust.* Beg. Mar. 8: *Birdy.* #4—*The Sure Thing.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Mar. 7: Spanish films. Beg. Mar. 8: *Missing in Action; Sudden Impact.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Breakfast Club.* #2—*The Sure Thing.* #3—*The Falcon and the Snowman.* #4—*Blood Simple.* #5—Thru Mar. 7: *Mass Appeal.* Beg. Mar. 8: *Into the Night.* #6—*Turk 182!* #7—*Vision Quest.*

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*The Breakfast Club.* #2—*Beverly Hills Cop.*

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*The Sure Thing.* #2—*The Falcon and the Snowman.* #3—*Turk 182!* #4—*Amadeus.*

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Ghoulies.* #2—*Beverly Hills Cop.* #3—*The Breakfast Club.*

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*The Sure Thing.* #2—*Lust in the Dust.* #3—*The Killing Fields.*

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *Missing in Action 2: The Beginning.* Beg. Mar. 8: *Zombie Island Massacre.* #4—*Turk 182!*

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Witness.* #2—*A Passage to India.*

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Mar. 7: *The Flamingo Kid.* #2—Thru Mar. 7: *Places in the Heart.*

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Lust in the Dust.* #2—*A Passage to India.*

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Witness.*

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8 (tent.): *Zombie Island Massacre.* #4—*The Killing Fields.*

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.* #4—*The Sure Thing.* #5—*The Falcon and the Snowman.*

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.*

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*The Falcon and the Snowman.* #2—*Beverly Hills Cop.* #3—Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Into the Night.*

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—*Witness.* #2—*Missing in Action 2: The Beginning.*

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Lovelines.* #2—*The Sure Thing.* #3—Thru Mar. 7: *1984.* Beg. Mar. 8 (tent.): *Night Patrol.*

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 7: *A Soldier's Story; Body Double.* Beg. Mar. 8: *The Flamingo Kid; Bachelor Party.*

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.*

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 7: *Protocol; Irreconcilable Differences.*

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*A Soldier's Story.* #2—*The Flamingo Kid.* #3—*Fear City.*

445. **RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.*

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Witness.* #2—*Ghoulies.*

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*The Breakfast Club.* #2—*Missing in Action 2: The Beginning.*

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 7: *A Soldier's Story; Thief of Hearts.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*A Passage to India.* #2—*The Falcon and the Snowman.*

501. **BALDWIN-RKO**— 223-9230. *Ghoulies.*

502. **BELLEROSE-RKO**— 775-1351. Thru Mar. 5: *Micki & Maude.* Beg. Mar. 6: *2010.*

504. **BELLMORE-MOVIES**— 785-4486. *The Flamingo Kid.*

511. **EAST MEADOW-FLICK**— 794-8008. #1—Thru Mar. 7: *Turk 182!* #2—Thru Mar. 7: *Mischief.*

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—*The Killing Fields.* #4—*Vision Quest.*

517. **FLORAL PARK-RKO FLORAL**— 352-2280. *Missing in Action 2: The Beginning.*

518. **FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.* #2—*Ghoulies.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD**— 741-4007. #1—*The Killing Fields.* #2—*Turk 182!* #3—*Beverly Hills Cop.*

521. **GARDEN CITY PARK-RKO PARK EAST**— 741-8484. *The Sure Thing.*

523. **GREAT NECK-SQUIRE**— 466-2020. #1—*The Killing Fields.* #2—Thru Mar. 7: *Turk 182!* Beg. Mar. 8: *Lovelines.* #3—*Missing in Action 2: The Beginning.*

524. **HEWLETT-RKO**— 791-6768. Thru Mar. 5: *Micki & Maude.* Beg. Mar. 6: *2010.*

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.*

528. **HICKSVILLE-MID-PLAZA**— 433-2400. #1—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8: *Into the Night.* #2—*Lost in America.* #3—*Blood Simple.* #4—Thru Mar. 7: *1984.* Beg. Mar. 8: *Zombie Island Massacre.* #5—*Amadeus.* #6—*The Sure Thing.*

529. **LAWRENCE-RKO**— 371-0203. #1—*Beverly Hills Cop.* #2—*Vision Quest.* #3—*The Sure Thing.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *The Flamingo Kid.* #2—Thru Mar. 7: *Micki & Maude; Body Double.* Beg. Mar. 8: *Zombie Island Massacre; Tuff Turf.*

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.* #3—*Ghoulies.* #4—*Witness.* #5—*The Sure Thing.* #6—*The Breakfast Club.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Mar. 7: *The Flamingo Kid; Bachelor Party.* Beg. Mar. 8: *Tuff Turf; Cheech & Chong's the Corsican Brothers.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—*Ghoulies.* #4—Thru Mar. 7: *Turk 182!* Beg. Mar. 8: *Lovelines.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. *The Flamingo Kid.*

535. **MALVERNE-TWIN**— 599-6966. #1—Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *The Flamingo Kid.* #2—Thru Mar. 7: *Mass Appeal.* Beg. Mar. 8: *The River.*

536. **MANHASSET-MANHASSET**— 627-7887. #1—*Amadeus.* #2—*Lust in the Dust.* #3—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Birdy.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *Witness.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*Witness.* #4—*Heaven Help Us.* #5—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Zombie Island Massacre.* #6—*The Falcon and the Snowman.* #7—*Vision Quest.* #8—*Mischief.* #9—*The Killing Fields.*

543. **MERRICK-TWIN**— 546-1271. #1—*Witness.* #2—*The Killing Fields.*

544. **MERRICK-MALL**— 623-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—*The Flamingo Kid.* #2—*The Falcon and the Snowman.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—*The Flamingo Kid.* #2—*Amadeus.*

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Micki & Maude.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*Missing in Action 2: The Beginning.* #2—*Amadeus.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *The Breakfast Club.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—*Lust in the Dust.* #2—*Witness.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—*The Breakfast Club.* #2—*The Falcon and the Snowman.* #3—Thru Mar. 7 (tent.): *Vision Quest.* Beg. Mar. 8: *Into the Night.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *The Breakfast Club.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*Witness.* #2—*The Killing Fields.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*A Passage to India.* #2—*Blood Simple.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—*Turk 182!* #2—Thru Mar. 7: *The Falcon and the Snowman.* Beg. Mar. 8 (tent.): *A Passage to India.* #3—Thru Mar. 7: *The Killing Fields.* Beg. Mar. 8: *Lovelines.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. Thru Mar. 7: *A Passage to India.* Beg. Mar. 8: *Stop Making Sense.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Mischief.* #2—*Turk 182!* #3—*Heaven Help Us.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Sure Thing.* #4—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8: *Into the Night.* #5—*The Breakfast Club.* #6—*Missing in Action 2: The Beginning.* #7—*Ghoulies.* #8—*The Falcon and the Snowman.* #9—*Blood Simple.* #10—*Lust in the Dust.* #11—*A Passage to India.* #12—*The Killing Fields.*

571. **WANTAGH-RKO**— 781-6969. *Turk 182!*

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Mar. 7: *Witness.* Beg. Mar. 8: *Zombie Island Massacre.* #2—*Missing in Action 2: The Beginning.* #3—*Ghoulies.*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Mar. 7: *2010.* #2—Thru Mar. 7: *Protocol.* #3—Thru Mar. 7: *American Dreamer.*

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. #1—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8 (tent.): *Birdy.* #2—*Ghoulies.* #3—*Amadeus.*

602. **BABYLON-RKO**— 669-0700. #1—*Turk 182!* #2—*Blood Simple.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*The Breakfast Club.* #2—*The Sure Thing.* #3—*Beverly Hills Cop.*

604. **BAY SHORE-CINEMA**— 665-1722. *Missing in Action 2: The Beginning.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Witness.* #2—*The Killing Fields.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Mar. 7: *Starman.* Beg. Mar. 8: *Mischief.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Mar. 7: *The Flamingo Kid.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*The Falcon and the Snowman.* #2—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8: *Into the Night.* #3—*Blood Simple.* #4—*Beverly Hills Cop.* #5—*Missing in Action 2: The Beginning.* #6—*The Sure Thing.* #7—*The Breakfast Club.* #8—*Lust in the Dust.* #9—*The Killing Fields.* #10—*Witness.*

617. COMMACK-RKO— 499-4545. #1—*Ghoulies.* #2—*Turk 182!*

621. CORAM-PINE— 698-6442. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—*Amadeus.* #4—*A Passage to India.* #5—*The Killing Fields.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Ghoulies.*

628. ELWOOD-ELWOOD— 499-7800. #1—Thru Mar. 7: *Beverly Hills Cop.* Beg. Mar. 8: *Into the Night.* #2—*The Sure Thing.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8 (tent.): *Zombie Island Massacre.* #2—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8 (tent.): *Lovelines.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*Beverly Hills Cop.* #4—*The Sure Thing.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *The Breakfast Club.*

634. HUNTINGTON-RKO YORK— 421-3911. *Witness.*

635. ISLIP-ISLIP— 581-5200. #1—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.* #2—*The Falcon and the Snowman.* #3—*The Sure Thing.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *The Sure Thing.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Mar. 7: *The Flamingo Kid.*

639. LINDENHURST-LINDENHURST— 888-5400. Thru Mar. 7: *Protocol.* Beg. Mar. 8: *Mischief.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*The Breakfast Club.* #2—*Amadeus.* #3—*Beverly Hills Cop.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *Missing in Action 2: The Beginning.* **OUTDOOR**—Thru Mar. 7: *Ghoulies.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Falcon and the Snowman.* #2—Thru Mar. 7: *Tuff Turf.* Beg. Mar. 8: *Lovelines.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Mar. 7: *A Soldier's Story.* Beg. Mar. 8: *Mischief.*

645. OAKDALE-OAKDALE— 589-8118. Thru Mar. 7: *Tuff Turf.* Beg. Mar. 8 (tent.): *Mischief.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Killing Fields.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*The Sure Thing.* #2—*The Breakfast Club.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. *Missing in Action 2: The Beginning.* **OUTDOOR**—Thru Mar. 7: *Ghoulies.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*The Falcon and the Snowman.* #2—*Turk 182!*

653. PORT JEFFERSON-MINI EAST— 928-6555. *The Falcon and the Snowman.* **WEST**—*Vision Quest.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Mar. 5: *Micki & Maude.* Beg. Mar. 6: *2010.*

655. RIVERHEAD-SUFFOLK— 727-3133. *Vision Quest.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Mar. 7: *The Leopard.* Beg. Mar. 8: *Amadeus.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*Vision Quest.* #2—*The Flamingo Kid.* #3—*Ghoulies.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Mar. 7: *The Mean Season.* #2—Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Mischief.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *Turk 182!*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.* #2—*Witness.* #3—*The Sure Thing.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Breakfast Club.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Mar. 7: *1984.* Beg. Mar. 8: *Mischief.* #2—Thru Mar. 7: *The Mean Season.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—Thru Mar. 7: *Witness.* Beg. Mar. 8 (tent.): *Into the Night.* #2—*The Sure Thing.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Mar. 7: *Turk 182!* Beg. Mar. 8 (tent.): *Lovelines.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*The Falcon and the Snowman.* #2—*The Sure Thing.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Witness.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*A Passage to India.* #2—*The Falcon and the Snowman.* #3—Thru Mar. 7: *Heaven Help Us; Vision Quest.* Beg. Mar. 8: *Lovelines.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*The Falcon and the Snowman.* #2—*The Sure Thing.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Mar. 5: *Swann in Love.* Mar. 6–12: *Bizet's Carmen.*

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Lust in the Dust.* #4—*The Killing Fields.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *A Passage to India.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Killing Fields.* #2—Thru Mar. 7: *Amadeus.* Beg. Mar. 8 (tent.): *Night Patrol.* #3—*Ghoulies.* #4—*Missing in Action 2: The Beginning.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*The Breakfast Club.* #2—*A Passage to India.*

712. MOUNT VERNON-PARKWAY— 664-3311. *The Falcon and the Snowman.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*The Falcon and the Snowman.* #2—*Ghoulies.* #3—*Fear City.* #4—*The Breakfast Club.* #5—*Lust in the Dust.* #6—*The Sure Thing.* #7—*Witness.*

715. NEW ROCHELLE-TOWN— 632-4000. Program unavailable.

716. OSSINING-ARCADIAN— 941-5200. #1—*Witness.* #2—*Ghoulies.* #3—*The Falcon and the Snowman.*

717. PEEKSKILL-BEACH— 737-6262. #1—*A Passage to India.* #2—*Missing in Action 2: The Beginning.* #3—*The Breakfast Club.* #4—*Vision Quest.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—*The Sure Thing.* #3—*Ghoulies.* #4—Thru Mar. 7: *The Killing Fields.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Mar. 7: *The Flamingo Kid.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

722. RYE-RYE RIDGE— 939-8177. #1—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.* #2—*Witness.*

723. SCARSDALE-FINE ARTS— 723-6699. *Blood Simple.*

724. SCARSDALE-PLAZA— 725-0078. Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *The Killing Fields.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Mar. 7: *Ghoulies.* #2—Thru Mar. 7: *The Breakfast Club.*

728. WHITE PLAINS-UA CINEMA— 946-2820. *Missing in Action 2: The Beginning.*

731. YONKERS-KENT— 237-3440. #1—Thru Mar. 7: *A Soldier's Story; Starman.* Beg. Mar. 8: *The Flamingo Kid.* #2—Thru Mar. 7: *Micki & Maude.* Beg. Mar. 8: *Zombie Island Massacre.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.* #3—*The Killing Fields.* #4—*The Sure Thing.*

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733. YONKERS-PARK HILL— 969-4477. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*The Falcon and the Snowman.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*The Falcon and the Snowman.* #2—*Amadeus.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—*Ghoulies.* #2—*The Sure Thing.* #3—*Vision Quest.* #4—*Heaven Help Us.* #5—*The Falcon and the Snowman.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.*

748. NYACK-CINEMA EAST— 358-6631. *Witness.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Missing in Action 2: The Beginning.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Lust in the Dust.*

755. SPRING VALLEY-PIX— 425-6902. #1—Thru Mar. 7: *Witness.* Beg. Mar. 8 (tent.): *Into the Night.* #2—*The Sure Thing.*

756. STONY POINT-9 W CINEMA— 942-0303. Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Lovelines.*

757. SUFFERN-LAFAYETTE— 357-6030. *Turk 182!*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Mar. 7: *The Falcon and the Snowman.* Beg. Mar. 8: *Into the Night.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*Ghoulies.* #2—*Beverly Hills Cop.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*A Passage to India.* #2—*The Breakfast Club.*

774. DANBURY-CINE— 743-2200. #1—*The Sure Thing.* #2—*The Killing Fields.* #3—*A Passage to India.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*The Falcon and the Snowman.*

777. DANBURY-PALACE— 748-7496. #1—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Night Patrol.* #2—*Witness.* #3—*Missing in Action 2: The Beginning.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

780. FAIRFIELD-COUNTY— 334-1411. *Ghoulies.*

781. GREENWICH-CINEMA— 869-6030. #1—*The Breakfast Club.* #2—*Blood Simple.*

782. GREENWICH-PLAZA— 869-4030. #1—*The Sure Thing.* #2—*The Falcon and the Snowman.* #3—*A Passage to India.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Witness.*

784. NORWALK-CINEMA— 838-4504. #1—*Witness.* #2—*The Breakfast Club.*

785. NORWALK-NORWALK— 866-9202. *Ghoulies.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Mar. 8: *Repo Man.* Mar. 9–15: *The Bostonians.*

789. SPRINGDALE-STATE— 325-0250. Thru Mar. 7: *Places in the Heart.* Beg. Mar. 8: *The Flamingo Kid.*

790. STAMFORD-AVON— 324-9205. #1—*Missing in Action 2: The Beginning.* #2—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Night Patrol.*

791. STAMFORD-CINEMA— 324-3100. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Lust in the Dust.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*Amadeus.* #2—*1984.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields.* #2—*Lost in America.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Witness.* #2—*The Killing Fields.* #3—*Missing in Action 2: The Beginning.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *The Sure Thing.* #4—226-6666. *Blood Simple.*

796. WESTPORT-POST— 227-0500. *The Killing Fields.*

798. WILTON-CINEMA— 762-5678. *The Falcon and the Snowman.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Witness.* #2—*Ghoulies.* #3—*Beverly Hills Cop.*

801. HARRISON-WARNER— 482-8550. #1—Thru Mar. 7: *Missing in Action 2: The Beginning.* Beg. Mar. 8: *Zombie Island Massacre.* #2—Thru Mar. 7: *The Flamingo Kid.* Beg. Mar. 8: *Into the Night.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*Lust in the Dust.* #2—Thru Mar. 7: *The Breakfast Club.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*The Sure Thing.* #2—*Beverly Hills Cop.* #3—*Witness.*

805. JERSEY CITY-STATE— 653-5200. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *Tuff Turf; Avenging Angel.* Beg. Mar. 8: *Zombie Island Massacre.* #4—Thru Mar. 7: *The Falcon and the Snowman.* Beg. Mar. 8: *Night Patrol.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*The Sure Thing.* #2—*Ghoulies.* #3—*Vision Quest.* #4—*The Breakfast Club.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Witness.* #2—*Heaven Help Us.* #3—*The Killing Fields.* #4—*The Falcon and the Snowman.* #5—*Blood Simple.* #6—*Beverly Hills Cop.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Mar. 7: *The Flamingo Kid; Rhinestone.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *Missing in Action 2: The Beginning.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—*Ghoulies.*

813. CEDAR GROVE-CINEMA 23— 239-1462. *Missing in Action 2: The Beginning.*

814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. *Ghoulies.*

815. IRVINGTON-CASTLE— 372-9324. #1—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8: *Zombie Island Massacre.* #2—Thru Mar. 7: *Missing in Action 2: The Beginning.* Beg. Mar. 8: *Night Patrol.*

817. LIVINGSTON-COLONY— 992-0800. *The Falcon and the Snowman.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*Witness.* #2—*The Breakfast Club.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Blood Simple.* #2—*Witness.* #3—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*A Soldier's Story.* #2—Thru Mar. 7: *Vision Quest.* Beg. Mar. 8: *Night Patrol.* #3—*The Sure Thing.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*The Falcon and the Snowman.* #2—*Witness.* #3—Thru Mar. 7: *Ghoulies.* Beg. Mar. 8 (tent.): *Lovelines.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*The Falcon and the Snowman.* #2—*Lust in the Dust.* #3—Thru Mar. 7: *Amadeus.* Beg. Mar. 8 (tent.): *Lovelines.*

828. VERONA-VERONA— 239-0880. *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*The Breakfast Club.* #2—*The Sure Thing.* #3—Thru Mar. 7: *The Killing Fields.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Mar. 7: *Amadeus.*

841. CRANFORD-RKO— 276-9120. #1—*Witness.* #2—*The Breakfast Club.*

842. ELIZABETH-ELMORA— 352-3483. *Mass Appeal.*

846. LINDEN-TWIN— 925-9787. #1—*Missing in Action 2: The Beginning.* #2—Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

848. ROSELLE PARK-PARK— 245-0358. *The Flamingo Kid.*

849. SUMMIT-STRAND— 273-3900. Tent.: *The Falcon and the Snowman.*

851. UNION-FIVE POINTS— 964-3466. *The Killing Fields.*

852. UNION-LOST PICTURE SHOW— 964-4497. Tent.: *Stop Making Sense.*

854. UNION-RKO— 686-4373. #1—*The Sure Thing.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—Thru Mar. 7: *Amadeus.* Beg. Mar. 8 (tent.): *Night Patrol.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 7: *Heaven Help Us.* Beg. Mar. 8: *Lovelines.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Falcon and the Snowman.* #2—*Vision Quest.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Witness.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Ghoulies.* #2—*The Breakfast Club.* #3—*Witness.* #4—*The Sure Thing.*

863. EMERSON-TOWN— 261-1000. *The Sure Thing.*

864. FAIR LAWN-HYWAY— 796-1717. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*The Falcon and the Snowman.*

867. FORT LEE-LINWOOD— 944-6900. #1—Thru Mar. 7: *The Killing Fields.* Beg. Mar. 8 (tent.): *Night Patrol.* #2—*Missing in Action 2: The Beginning.*

868. FORT LEE-SHARON— 224-0202. *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—*The Sure Thing.* #2—*The Falcon and the Snowman.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*The Flamingo Kid.* #2—*Heaven Help Us.*

875. PARAMUS-BERGEN MALL— 845-4449. *Missing in Action 2: The Beginning.*

876. PARAMUS-CINEMA 35— 845-5070. Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

877. PARAMUS-DRIVE-IN— 368-1440. Thru Mar. 7: *Fear City; Dr. Butcher.* Beg. Mar. 8: *Street Love.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Witness.* #2—*Mischief.* #3—*Witness.* #4—*Heaven Help Us.* #5—*The Killing Fields.* #6—*Beverly Hills Cop.* #7—*Turk 182!* #8—*A Passage to India.* #9—*The Sure Thing.* #10—*Blood Simple.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Lust in the Dust.* #2—*Ghoulies.* #3—*Vision Quest.*

880. RAMSEY-CINEMA— 825-2090. *Witness.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. *The Falcon and the Snowman.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*The Sure Thing.* #3—*Ghoulies.* #4—*Lust in the Dust.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Mar. 4–7: *My Man Godfrey* (1936). Mar. 8–10: *Damn Yankees.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Mar. 7: *Runaway.* #2—Thru Mar. 7: *The Flamingo Kid.*

886. TEANECK-MOVIE CITY— 836-3334. #1—*The Falcon and the Snowman.* #2—*The Flamingo Kid.* #3—Thru Mar. 7: *Amadeus.* #4—Thru Mar. 7: *A Soldier's Story.*

887. TENAFLY-BERGEN— 567-0004. *Amadeus.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Mar. 7: *The Breakfast Club.* Beg. Mar. 8: *Into the Night.*

889. WESTWOOD-PASCACK— 664-3200. *Missing in Action 2: The Beginning.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 46, 86, 235, 410, 528, 536, 547, 550, 601, 625, 640, 657, 710, 735, 792, 827, 840, 857, 886, 887

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 112, 118, 201, 205, 215, 220, 223, 303, 408, 411, 423, 426, 519, 529, 531, 540, 567, 603, 616, 628, 632, 640, 648, 664, 708, 719, 721, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 854, 860, 866, 878, 883

BEYOND THE WALLS—(1 hr. 43 min., '84) In Hebrew, Eng. subtitles. A drama about Jewish-Arab relations in contemporary Israel, set in a maximum security prison. Although it was chosen as Best Picture in Israel's local Academy Awards, the film's release in Israel was highly controversial. With Muhamad Bakri, Arnon Zadok, Rami Danon. Dir. Uri Barbash. R. 44

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 61, 403, 536, 601

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 38, 55, 57, 88, 118, 211, 225, 407, 528, 559, 567, 602, 616, 723, 781, 795, 807, 821, 878

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 25, 72, 82, 85, 97, 113, 114, 118, 201, 205, 210, 223, 236, 308, 407, 408, 411, 422, 450, 518, 531, 551, 554, 557, 567, 603, 616, 633, 635, 640, 649, 663, 664, 711, 714, 717, 722, 727, 732, 746, 773, 779, 781, 784, 803, 806, 819, 821, 830, 841, 846, 862, 876, 888

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16

THE CLINIC—(1 hr. 35 min., '82) Wild antics in an Australian V.D. clinic. With Chris Haywood and Simon Burke. Dir. David Stevens. 16, 57

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 109, 117, 118, 202, 203, 210, 211, 236, 304, 307, 401, 407, 410, 413, 422, 426, 500, 512, 533, 541, 545, 554, 561, 567, 616, 625, 635, 643, 651, 653, 700, 702, 705, 712, 714, 716, 733, 735, 745, 759, 775, 782, 798, 805, 807, 817, 825, 827, 849, 858, 864, 866, 873, 882, 886

FAST FORWARD—(1 hr. 50 min., '85) A musical about a group of eight high-school students from Ohio who come to New York to enter a dance contest. With Tracy Silver, John Scott Clough, Don Franklin. Dir. Sidney Poitier. PG. 22, 60

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 231, 416, 426, 436, 443, 504, 530, 532, 534, 535, 545, 547, 548, 612, 638, 658, 660, 720, 721, 724, 731, 756, 789, 801, 809, 848, 874, 885, 886

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEAVEN HELP US—(1 hr. 42 min., '85) High jinks in a boys' parochial school. Pleasant enough but timid, ingratiating, and not much better than a sitcom. Catch it if you've always longed to see Donald Sutherland as a Dominican priest. Also starring Andrew McCarthy, Kevin Dillon, Mary Stuart Masterson, and John Heard. (Feb. 18, 1985) R. 37, 117, 225, 423, 531, 541, 566, 702, 745, 807, 857, 874, 878

THE HIT—(1 hr. 40 min., '84) A British crook who had been a witness for the prosecution of his comrades is abducted ten years later in Spain by a hit man. With Terence Stamp, John Hurt, Tim Roth, and Laura del Sol. Screenplay by Peter Prince. Dir. Stephen Frears. R. 55

INTO THE NIGHT—(1 hr. 57 min., '85) A Los Angeles thriller, made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary for a low good time. Michelle Pfeiffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. (Mar. 4, 1985) R. 32, 72, 97, 118, 201, 210, 236, 237, 407, 422, 426, 518, 528, 554, 567, 616, 628, 635, 663, 667, 722, 755, 759, 801, 821, 846, 876, 888

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 58, 83, 92, 118, 206, 225, 402, 412, 420, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 648, 708, 710, 719, 724, 732, 774, 793, 794, 796, 807, 830, 851, 867, 878

LADIES AND GENTLEMEN THE FABULOUS STAINS—(1 hr. 27 min., '81) An all-girl punk-rock band with black-and-white hair and see-through red blouses rises to stardom. With Diane Lane, Ray Winstone, John "Fee" Waybill, Christine Lahti, David Clennon. Screenplay by Rob Morton. Dir. Lou Adler. 2

LADIES ON THE ROCKS—(1 hr. 40 min., '83) In Danish, Eng. subtitles. Two women, an aging rocker and a housewife, perform their unorthodox, comic stage show on the road in provincial Denmark, enraging and delighting their rural audiences. With Helle Ryslinge and Anne Marie Helger. Screenplay by Ryslinge, Helger, and Christian Braad Thomsen. Dir. Thomsen. 2

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 62, 528, 793

LOVELINES—(1 hr. 33 min., '85) A contemporary *Romeo and Juliet*–style romance, the lovers being a boy and a girl from rival high schools. With Greg Bradford, Mary Beth Evans, Michael Winslow. Dir. Rod Amateau. R. 41, 70, 97, 428, 523, 533, 561, 629, 643, 668, 702, 756, 825, 827, 857

LUST IN THE DUST—(1 hr. 30 min., '85) A Western spoof about lust, greed, and other strong passions in the desert, starring Tab Hunter as the hero and Divine as a saloon singer. With Lainie Kazan and Cesar Romero. Written by Philip John Taylor. Dir. Paul Bartel. R. 16, 35, 48, 93, 115, 118, 213, 306, 403, 412, 418, 536, 552, 567, 616, 708, 714, 754, 791, 803, 827, 879, 883

A MARRIAGE—(1 hr. 30 min., '83) The relationship of a young Staten Island couple is traced from courtship to marriage and divorce. An independent production by Staten Island filmmaker Sandy Tung, shot in 22 days on a budget of $125,000, and premiered at the 1983 New Directors/New Films series. With Ric Gitlin and Isabel Glasser. 90

MASK—(1 hr. 58 min., '85) The drama (based on real-life characters) of a boy with a congenital condition that has disfigured his head and face. With Cher, Eric Stoltz, Sam Elliott, Estelle Getty. Screenplay by Anna Hamilton Phelan. Dir. Peter Bogdanovich. PG-13. 72

THE MEAN SEASON—(1 hr. 46 min., '85) A muddled, even schizoid, thriller about journalism and murder. Kurt Russell, a star crime reporter for a Miami daily, writes up a motiveless murder and receives a phone call from the killer complimenting him on his prose style. Fair reward for a writer's vanity! The killer in effect offers a deal: He will provide the "news" and give Russell first crack at it. Four more murders follow, and the journalist, caught in a situation that becomes more and more crazy and degrading, finds himself in virtual collaboration with a psychotic publicity hound. The movie begins promisingly, but quickly degenerates into a conventionally manipulative thriller—in the end, the issues of journalistic ethics are present only to spice up an ordinary movie. Richard Jordan gives an effective performance as the nut case, but Mariel Hemingway is dreary beyond belief as Russell's girlfriend. See it for the Miami atmosphere and an exciting sequence in the Everglades. Written by Leon Piedmont, from a John Katzenbach novel. Directed by the young Phillip Borsos, who has become a hack all too quickly. (Mar. 4, 1985) R. 16, 41, 70, 117, 660, 666

MISSING IN ACTION 2: THE BEGINNING—(1 hr. 36 min., '85) Chuck Norris returns as Colonel Braddock, American POW in Vietnam. With Soon-Teck Oh, Steven Williams, Bennett Ohta, Cosie Costa, Joe Micheal Terry. Dir. Lance Hool. R. 23, 41, 78, 97, 98, 99, 100, 102, 103, 109, 118, 201, 206, 210, 212, 214, 220, 228, 234, 237, 300, 307, 401, 413, 420, 422, 427, 439, 447, 450, 512, 517, 523, 526, 533, 541, 550, 567, 573, 604, 616, 621, 625, 632, 642, 650, 710, 717, 728, 733, 747, 752, 777, 790, 794, 801, 805, 810, 813, 815, 846, 857, 864, 867, 875, 889

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. The comic adventures of a veteran Paris policeman, played by Philippe Noiret, and his young partner, played by Thierry Lhermitte. With Grace de Capitani and Régine. Dir. Claude Zidi. R. 90

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 14, 86, 428, 528, 666, 792

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 9

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz *(Victor Banerjee), the two women journey with him to* the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 105, 206, 208, 234, 403, 414, 418, 500, 559, 561, 562, 567, 625, 702, 708, 709, 711, 717, 744, 773, 774, 778, 782, 795, 818, 828, 868, 878

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 20, 70, 231, 416, 789

A PRIVATE FUNCTION—(1 hr. 33 min., '84) In Yorkshire, 1947, a hungry chiropodist and his wife, fed up with the restrictions of post-war food rationing, decide to kidnap a hog. With Michael Palin, Maggie Smith, Denholm Elliott, Bill Paterson, Richard Griffiths, Liz Smith, and Betty the Pig. Written by Alan Bennett; dir. Malcolm Mowbray. R. 56

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Reviewed in this issue. PG. 71

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 62

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 38, 82, 97, 231, 436, 443, 451, 530, 535, 644, 731, 822, 886

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 38, 609, 731

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 7, 562, 852

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 16, 51

THE SURE THING—(1 hr. 34 min., '85) A comedy about two college freshmen, a young man and a young woman, who journey cross-country, each seeking quite different goals. With John Cusack, Daphne Zuniga, Viveca Lindfors, and Nicollette Sheridan. Written by Steven L. Bloom and Jonathan Roberts; dir. Rob Reiner. PG-13. 25, 33, 54, 92, 100, 104, 109, 111, 112, 118, 202, 203, 210, 212, 215, 234, 300, 306, 403, 407, 410, 412, 422, 428, 521, 528, 529, 531, 567, 603, 616, 628, 632, 635, 637, 649, 663, 667, 700, 705, 714, 719, 732, 745, 755, 774, 782, 795, 804, 806, 822, 830, 854, 862, 863, 873, 878, 883

TCHAO PANTIN—(1 hr. 40 min., '84) In French, Eng. subtitles. In the shabby Belleville section of Paris, a defeated man is stirred to life by his love for a young, reckless, terribly vulnerable drug pusher. See it for the enjoyably squalid atmosphere and the neo-Gabin tough-guy performance by Coluche. With Richard Anconina and Agnès Soral. Based on the novel by Alain Page. Dir. Claude Berri. (Feb. 25, 1985) 50

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TURK 182!—(1 hr. 35 min., '85) A demogogic movie masquerading as a popular one. Timothy Hutton is a selfless, innocent young fellow whose brother, a heroic fireman, is shafted by the City of New York. Hutton avenges his brother by spraying the fireman's nickname and badge number over various municipal structures, and the people of New York are immediately enchanted by the mysterious graffiti artist. To this dated and banal story, the movie adds the vulgarity of crude stereotyping: All the ethnics are swell guys, and all the Wasps are phonies. With Robert Culp and Robert Urich. Directed by Bob Clark, who is still making *Porky's*—everything he does is slobby. (Feb. 25, 1985) PG-13. 32, 83, 93, 114, 206, 213, 234, 401, 407, 410, 413, 511, 519, 523, 533, 561, 566, 571, 602, 617, 651, 662, 668, 757, 878

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Based on the novel by Terry Davis; screenplay by Darryl Ponicsan. Dir. Harold Becker. R. 21, 32, 58, 114, 234, 407, 420, 512, 528, 529, 541, 554, 567, 601, 616, 629, 653, 655, 658, 702, 717, 745, 806, 822, 858, 879

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 92, 104, 105, 111, 112, 118, 201, 205, 210, 215, 225, 303, 402, 414, 419, 427, 448, 531, 537, 541, 543, 552, 558, 567, 573, 606, 616, 634, 648, 663, 664, 667, 701, 714, 716, 722, 748, 755, 777, 783, 784, 791, 794, 800, 804, 807, 819, 821, 825, 841, 861, 862, 878, 880

Revivals

BEING THERE—(2 hr. 10 min., '79) Peter Sellers plays a simpleminded man whose only experience of life is watching TV and working in the garden, and is so quiet and self-contained that powerful people are impressed by him and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. 13

BERLIN ALEXANDERPLATZ—(15 hr. 21 min., '80) In German, Eng. subtitles. Rainer Werner Fassbinder's epic fourteen-episode TV mini-series is an adapatation of the classic 1929 novel by Alfred Döblin. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of Berlin in the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie is suffused in Fassbinder's perculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going, but the production is remarkable, especially Peer Rabin's music. With Gunter Lamprecht, Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 96

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. 10

CHAN IS MISSING—(1 hr. 20 min., '82) A witty mystery story that becomes a meditation on Chinese-American identity. For Wayne Wang, the Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. The black-and-white photography has the look of a forties *film noir*, though in temperament the movie is closer to one of Antonioni's philosophical puzzles. 96

THE DISCREET CHARM OF THE BOUGEOISIE—(1 hr. 42 min., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran, and others. 10

EASY RIDER—(1 hr. 34 min., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken southern lawyer on the lam. Produced by Fonda and directed by Hopper. 10

THE GENERAL—(1 hr. 16 min., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation*. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into northern territory. 95

THE LAST METRO—(2 hr. 13 min., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. 96

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed and commented on by the events across the courtyard. 89

SHOW BOAT (1936)—(1 hr. 50 min.) The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winninger's Captain Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class but Allan Jones both looks and sounds as if he's being pressed between heavy glass plates. 10

THE THIN MAN—(1 hr. 33 min., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, Nora, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W. S. Van Dyke II. 10

THE WOMAN NEXT DOOR—(1 hr. 46 min., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and are married to sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's movie has his customary fluency and warmth, but it's missing a convincing representation of all-consuming passion. 96

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, March 4

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy in a musical with book by Anne Beatts, starring Ellie Greenwich and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Previews now prior to a 3/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, and Mary-Joan Negro; directed by Rabb. Previews now prior to a 3/6 opening. Preview prices are $27 except for Sat. eves. which are $30. After opening all perfs. $30 except Sat. eves. which are $33. **Circle in the Square Theater,** 50th St. W. of Bdway (581-0720). 2 hr., 20 min. All major credit cards.

THE OCTETTE BRIDGE CLUB—P. J. Barry's comedy about eight sisters ranging in age from 37 to 54 who get together every other Friday night to play bridge and gossip and catch up on their lives; directed by Tom Moore. With Peggy Cass, Nancy Marchand, Bette Henritz, Elizabeth Huddle, Anne Pitoniak, Lois de Banzie, Gisela Caldwell, and Elizabeth Franz. Previews now prior to a 3/5 opening. Mon.-Thur. at 8, $27.50-$32.50; Fri. & Sat. at 8, $30-$35; Wed. & Sat. at 2, $23-$28. **Music Box,** 239 W. 45th (246-4636). 2 hr., 10 min. All major credit cards.

REQUIEM FOR A HEAVYWEIGHT—John Lithgow, George Segal,and Maria Tucci star in a revival of Rod Serling's play about a fighter seeking a new way of life; directed by Arvin Brown. Previews now prior to a 3/7 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $32.50-$37.50; Wed. at 2, $20-$30. **Martin Beck Theatre,** 302 W. 45th St. (246-6363). 2 hr., 25 min. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **46th St. Theatre,** 226 W. 46th St. (221-9344). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; balcony seats $10 performances. **Palace,** Bdway & 47th (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping *lighting, canny and effervescent direction—almost* too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 *min. Major credit cards.* ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Frank Langella (as of 3/5), Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). Major credit cards. 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, and Aleta Mitchell. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3,$22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Jeremy Irons and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, Brian Cox, James Hazeldine, Charles Lang, and Caitlin Clarke. Tues.-Sat. at 6:45; Sun. at 2; $35-$50. **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Betsy Joslyn star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard; directed by Vivian Matalon; about the show-business tradition passed down to a ten-year-old boy who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th St. (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First,* with Fierstein (thru 3/20, in the leading role Mon.-Wed eves. & Wed. mat.; Philip Astor the rest of the time), Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and satire. Tues.-Fri. at 8, Sat. at 2, 8, 11, Sun. at 3; $22.50-$30; thru 3/10. **Lyceum,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

AS IS—*William M. Hoffman's play tells of a gay couple's* attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Mark Myers, Claris Erickson, Steve Gregan, and Lou Liberatore. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$25. **Circle Repertory Theater,** 99 7th Ave. So. (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett,** 410 W. 42nd (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor,* by Alexandr Borschchagovsky. Set in Kiev in 1941, play focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the event of Babi Yar; directed by Kenneth Frankel. **American Place**, 111 W. 46th St. (247-0393).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus; featuring Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12-$14.50. **Lamb's Theatre**, 130 W. 44th St. (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson Theatre**, 425 Lafayette St. (598-7150).

COUPLE OF BLAGUARDS—Malachy and Frank McCourt, two brothers described as the Nichols and May of Irish blarney, offer an evening of song, sermon, and story based on their experiences of growing up barefoot and Catholic in Limerick and emigrating to New York, where they lived by their wits. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $12-$18; from 3/5. **Top of the Village Gate Theater**, Bleecker and Thompson Sts. (982-9292).

THE CRATE—Shel Silverstein's playlets and songlets centered around one prop, a crate; directed by Art Wolff. With Deborah Reagan, Bill Cwikowski, Janet Zarish, and Heather Lupton. Tues.-Sat. at 8, Sun. at 2 & 7; $12 & $14. **Ensemble Studio Theater**, 549 W. 52nd (247-3408).

DIAMONDS—A musical revue which examines the baseball mystique, featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, and Ellia English. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Circle in the Square Downtown Theater**, 159 Bleecker St. (254-6330).

EKKEHARD SCHALL—Of the Bernliner Ensemble, in an evening of scenes, poems, and songs by Bertolt Brecht (performed in German). 3/12-16; $20-$25. Call theater for schedule. **Harold Clurman Theater**, 412 W. 42nd St. (594-2370).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews in Sam Shepard's play dealing with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks**, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, starting at Ellis Island and continuing to Broaday, and arriving at the advent of the movie moguls. With Betty Silberman, Avi Hoffman, Bernardo Hiller, Joanne Borts, and Phyllis Berk. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50; thru 3/31. **Norman Thomas Theater**, 111 E. 33rd St. (689-7610).

HAVEN—Joel Gross's play takes place after W. W. II in Forest Hills and is centered around a refugee with a mysterious background; directed by Bruce Ornstein. With Ellen Barber, Stephen McHattie, David Lynn Chandler, and Lane Binkley. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12-$15; from 3/6. **South Street Theater**, 424 W. 42nd St. (279-4200).

HENRIETTA—Karen Jones-Meadow's play about the friendship between an older black woman and a young career woman; with Frances Foster, Elain Graham; directed by Samuel P. Barton. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $12-$17; thru 3/24. **Theatre Four**, 245 W. 55th St. (246-8545).

THE HITCH-HIKERS—Eudora Welty's Gothic tale involves a traveling salesman, two hitchhikers, and a random act of violence, which takes place in a small town in Mississippi. It was adapted for the stage by Larry Ketron and directed by Dann Florek. The cast features Edward Cannan, Wyman Pendleton, Peter Zapp, Timothy Carhart, Frances Fisher, Kevin Geer, Elizabeth McGovern, and Jihmi Kennedy. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10, $12; thru 3/17. **WPA Theater**, 138 Fifth Ave. (206-0523).

IN TROUSERS—William Finn's musical about a fellow and the women in his life, his high-school sweetheart, a teacher he had a crush on, and his wife; directed by Matt Casella. With Tony Cummings, Sherry Hursey, Kathy Garick, and Catherine Cox. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25-$28.50; from 3/12. **Promenade**, Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, and Philip Hoffman. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater**, 121 Christopher St. (924-8782). ●

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19-$25. Call theater for specific dates. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum Theater**, 126 Second Ave. (239-6200).● ●

THE MAKING OF AMERICANS—A new play, based on a novel by Gertrude Stein, with music by Al Carmines, and a libretto by Leon Katz, chronicles the Stein family's life as it travels from Europe to America and back again to Europe; directed by Anne Bogart. Tues.-Thurs. at 8, Fri. at 7 & 9:30, Sat. at 2 & 8; 3/5-30; $15-$20. **St. Clement's Church Theater**, 423 W. 46th St. (265-4375).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater**, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

ONCE ON A SUMMER'S DAY—A musical look at Lewis Carroll and Alice Lidell that winds back and forth across the line that separates adulthood from the fantasies of the young at heart; composed by Jeff Lunden, with book and lyrics by Arthur Perlman; directed by John Henry Davis. Tues.-Sat. at 8, Wed. & Sat. at 2:30, Sun. at 3; $18-$20. **Westside Arts Theater**, 407 W. 43rd St. (889-4300).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater**, 123 E. 55th St. (755-2231).

THE PLAYBOY OF THE WESTERN WORLD—Kate Burton, Jarlath Conroy, Stephen Daley, Rex Everhart, James Greene, Caroline Kava, Ken Marshall, and Danny Sewell in a revival of the John Millington Synge bitter comedy about a mysterious youth with a violent past; directed by Joe Dowling (Abbey Theatre/Dublin). Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 3/17. **Roundabout Theatre**, 100 E. 17th St. (420-1883).

A SAFE LIFE—Adele Prandini's play about the effect of an impending death confronting an artist, her lover, and her best friend; directed by Francine L. Trevens. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8; $10; from 3/7. **Shandol Theatre**, 137 W. 22nd St. (279-4200).

SALONIKA—Jessica Tandy stars in a play by Louise Page, set on the Greek island, about an English woman and her 60-year-old daughter who remember and encounter characters from the World War I battles there, including the woman's husband killed in the war; directed by John Madden. With Elizabeth Wilson and Maxwell Caulfield. **Public/Anspacher Theater**, 425 Lafayette St. (598-7150).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Noble Sissle, Eubie Blake, Maceo Pinkhard, Billy Strayhorn, Johnny Mercer, Fields, and McHugh. With Tina Pratt, Ludie Jones, Juanita Boisseau, Nina Klyvert, Sheila Barker, Ty Stephens, Branice McKenzie. Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22; thru 3/10. **Village Gate**, Thompson & Bleecker (475-5120).

SHALOM 85—A new musical show from Israel, starring Yaffa Yarkoni and featuring 45 singers, dancers, and musicians in an international showcase; , directed and choreographed by Gavri Levi. 3/5 at 2 & 8, 3/7 at 2 & 8, 3/9 at 8:30; $12.50-$22.50. **Town Hall Theatre**, 123 W. 43rd St.. (921-9447).

SIZWE BANZI IS DEAD—And *The Island*, two one-acters by Athol Fugard, Winston Ntshona, and John Kani; the first addresses the dilemma in South Africa, the second deals with South Africa's maximum security prison for African political offenders. *Sizwe* is directed by Rodney Douglas, *Island* by Joseph Uchitel. The productions feature Lincoln Brown and Donald Lee Taylor. Fri. at 8, Sat. at 3 & 8, Sun. at 4; $12; thru 3/17. **Billie Holiday Theatre**, 1368 Fulton St., Brooklyn (718-491-9165).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassi—in the title roles; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $24.50-$28.50. **Minetta Lane**, 18 Minetta Lane (420-8000).

TOM AND VIV—Edward Herrmann, Julie Covington, Margaret Tyzack, Richard Butler, and Michele Copsey, in Michael Hastings's play based on the tumultuous marriage of T. S. Eliot to the daughter of a prominent London family; directed by Max Stafford-Clark. Tues.-Sun. at 8; $15-$18; thru 3/10. **Public/LuEsther Theater**, 425 Lafayette (598-7150).

TRACERS—Collaborative play, written and erformed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. and Sun. at 3; $15-$18; 3/5-31. **Public/Shiva**, 425 Lafayette St. (598-7150).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.-Sun. at 8, Sun. at 3; $18-$20. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays*, about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 3/24. **The 92nd St. Y Theater**, 1395 Lexington, at 92nd St. (427-4410).

APPLE CORPS—Barbara Feldon and Michael Tolan offer a special series of readings. *The Faces of Love*, adapted from the world's great writers; 3/4, 5, 18, 19 at 8. *Portrait of America*, with music arranged and composed by Lee Norris; 3/11, 12, 25, 26 at 8; $8. **Theater**, 336 W. 20th (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CITY STAGE CO.—Thru 3/31, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3, Moliere's *George Dandin*, in which a country bourgeois marries above his station, and Carl Sternheim's *The Underpants*, which describes a flurry of marital disasters. **City Stage Company**, 136 E. 13th (677-4210).

CLASSIC THEATRE—Its tenth season opens with a revival of Moliere's *The Imaginary Invalid*, starring Owen S. Rackleff; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 3/17. **The Cubiculo**, 414 W. 51st St. (713-0035).

DRAMATIS PERSONAE—The Strindberg Cycle continues with a performance of *Miss Julie*, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Theater**, 25 E. 4th St. (777-2017).

EQUITY LIBRARY THEATRE—A revival of *Very Warm for May*, the 1939 musical with book and lyrics by Oscar Hammerstein II and music by Jerome Kern; directed by Worth Howe, with choreography by Dee Dee Sandt, and members of the ELT company. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 3/7-31. **ELTheatre**, 103rd St. & Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre, 2 Bond St.** (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse,** 79 E. 4th (254-5060).

IRISH ARTS CENTER—Brendan Behan's *The Hostage,* directed by Jim Sheridan. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.-Sat. at 8, Sun. at 3; $8-$20; thru 3/24. **Theater,** 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* Edward Radzinsky's *Theatre in the Time of Nero and Seneca.* In repertory thru 5/8; all seats are $10. Call theater for specific dates. **Cocteau Repertory Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy,* about a youth who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12, Sat. at 8, Sun. at 2 & 7; $15; thru 3/10. **Theatre,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—*Billy Liar,* an adaptation by Keith Waterhouse and Willis Hall of the former's novel about a bright working-class British youth attempting to come to terms with both his dreams and his background; directed by Dee LaDuke. With John Geter, Mark Anthony Taylor, Bonita Beach, Jeanette Srubar, Robert Cesario, Mary Irwin, Ted Mills. 3/8-24; $6. **Clyde Vinson Studio,** 612 Eighth Ave. (944-1175).

LA MAMA ANNEX—Mark Rozovsky's *Kafka: Father & Son,* directed by Leonardo Shapiro; thru 3/24, Wed.-Sun. at 7:30; $8. Raymond Schanz's *Goatman,* a lyrical poetic play, performs Wed.-Sun. at 9; thru 3/10; $8. *A Samuel Beckett Trilogy,* with Julian Beck, George Bartenieff, and Fred Neumann. Wed.-Sun. at 7:30; $15; 3/6-31. Assurbanipal Babilia's *Exile and the Kingdom,* directed by the author, is about a mystical journey that starts in exile and ends in a mystical kingdom. Thurs.-Sun. at 9; $8; from 3/14. **La Mama Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Paul Zaloom's one-man show, *Return of the Creature From the Blue Zaloom,* in which he stars, is performed with found-object animations, hand-puppet spectacles, videotapes, and slide shows. Wed.-Sat. at 8, Sun. at 3; $8; thru 3/24. **Judith Anderson Theater,** 422 W. 42nd St. (279-4200).

MANHATTAN THEATRE CLUB—Joseph Dougherty's new comedy, *Digby,* which tells of one man's platonic love for a woman; directed by Ron Lagomarsino; featuring John Bedford-Lloyd, Marilyn Redfield, Ralph Byers, Jon Polito, Tony Goldwin, Bernie McInerney, Anthony Heald, and Roxanne Hart. 3/8-4/7. A Manhattan Theatre Club production. Theater at **The Space at City Center,** 131 W. 55th St. (944-3900).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwool, Jane White, Sabra Jones, and Frank Hamilton. Also in the repertory, Booth Tarkington's *Clarence,* directed by Arthur Storch, with Ms. Page, Ms. Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, and John David Cullum. Call theatre for dates. Joining the repertory 3/8 is Robert Bolt's *Vivat! Vivat Regina!;* directed by John Strasberg. **Theatre at St. Peter's Church/Citicorp,** 54th St. and Lexington Ave. (223-6440).

PAN ASIAN REPERTORY—Edward Sakamoto's *Manoa Valley,* directed by Kati Kuroda, celebrates a slice of life in Hawaii as the natives prepare for a party in honor of Hawaii's becoming one of these United States. With Jeffrey Akaka, Stanford Egi, Lori Tanaka, Eric Miji, Kati Kuroda. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10,-$14; thru 3/24. **Actors Outlet,** 120 W. 28th (255-7293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita,* and *Puerto Rico: Encanto Y Cancion,* music by composers of past and present times; and *Havana Sings!,* a musical anthology, and the Spanish dancer Pilar Rioja in three different programs. $10-$20; thru March. Call theater for details. **Gramercy Arts Theatre,** 138 E. 27th St. (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The History of King Lear,* W. Stuart McDowell's adaptation of Nahum Tate's 17th century version (known as the "happy ending" Lear). 3/8-31; $6.50 & $8. For perf. schedule, phone theater. **Shakespeare Center Theater,** 165 W. 86th St. (877-6810).

ROYAL COURT REP—*The Judgment,* a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder,* a story of death and intrigue. Tues. & Wed. at 8; $7. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy,* play about a lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; $8; thru 4/7. **Westbeth Theater Center,** 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater,** 15 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *A Woman of No Importance,* directed by Andres Castro, tells of a mysterious woman who reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Maiorano, and Paddy Campanaro. Thurs.-Sat. at 8, Sun. at 2; $6. **Richard Morse Theater,** 385 Bdway (219-0310).

AFTER HOURS—Tom Fox's look at members of a small graphics company who are gathered at a dingy West Side bar and grill to receive an announcement from the owner; directed by the author. Fri. & Sat. at 8, Sun. at 2; $8; 3/8-24. A Theatre Unlimited production. **Gene Frankel,** 36 W. 62nd (581-2775).

AH, REFRESHING—Arthur Kopit's *Success Story,* J. Paul Porter's *Thirty Years in Sixty Seconds,* and Mary Steelsmith's *Wacs in Khaki;* directors are J. Nunnally, Frances Hill, and Paul Dervis. Acting ensemble for the three: Jayne Chamberlin, Linda Shary, Phyllis Chase, Rick Porter, Tim Estin, Nancy Rothman, Sarah Hill, Janet Kenney, and Jim Horton. Thurs.-Sat. at 8; thru 3/10, and one mat. on 3/10 at 3; $8. **Hartley House,** 413 W. 46th St. (289-2168).

BAT MASTERSON'S LAST REGULAR JOB—Don Chastain in Bill Ballantyne's play, directed by Charles Siegel, tells how the Old West bumps into the 20th century. Wed.-Sat. at 8; 3/6-30; $8. **Writers Theater,** 133 Second Ave. (777-8927).

THE CONDUCT OF LIFE—Maria Irene Fornes's play about a Latin American army captain, an interrogator for his country's corrupt military government. With Crystal Field, Alba Oms, Pedro Garrido, and Sheila Dabney. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

DANCING TO DOVER—Judith Fein's play with music by Leslie Steinweiss. An 80-year-old Russian ballet teacher battles her daughters' efforts to put her in a rest home; directed by Paula Kay Pierce. With L. Paul Watson, Marianne McNamara, Martha Greenhouse, and Marianne Murphy. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 3/17. **18th St. Playhouse,** 145 W. 18th (242-9249).

EASTERN STANDARD TIME—John Ford Noonan's *Those Summer Nights, When the Dark Comes Late;* Adam Greissman's *Not Neil Simon;* and Bernadette Kane's *Apt. To Shr.* 3/7-17; $6.. Call theatre for times. **Inroads,** 150 Mercer St. (254-9538).

EXPENSIVE TASTES—Kent R. Brown's play about the disintegration of a relationship between two married lovers; directed by Fern Bachman. 12:15 p.m. Mon.-Fri., 3/4-15; FREE (coffee's on the house). **Quaigh,** 108 W. 43rd (221-9088).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself, and its effect on a girl singer; directed by Duane Jones. Thurs.-Sun. at 8, Sun. at 3; $8. **Richard Allen Center,** 36 W. 62nd (489-1940).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.-Sat. at 8; $8. **Beckmann,** 314 W. 54th (541-6328).

IN BETWEEN—By and with Bina Sharif, play explores the struggle of an immigrant woman who searches for freedom here. Thurs.-Sun. at 8; thru 3/17. **Theater for New City,** 162 Second Ave. (254-2209).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Connie Nelson, Casey Bitts, Kristine Neilsen. Thurs.-Sat. at 9. **The Ballroom,** 253 W. 28th (244-3005). (closed)

JAMES SKIPWORTH AND THE CATFISH COLONEL—Cy Young's comedy about an encounter between a desperate playwright and a female producer; directed by Robert Bridges. Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 3/10. **Riverwest Theatre,** 155 Bank St. (243-0259).

KENNEDY'S CHILDREN—A revival of the Robert Patrick drama dealing with the lost generation of the '60s; directed by Steve Connor. Thurs.-Sat. at 8, Sun. at 3; $7; thru 3/10. **Our Studios Theater,** 147 W. 24th St. (695-5342).

LILLY AND LOU—Alexa Hunter and Paul Singer star in David Krasner's musical play about a punk-rock singer on the Lower East Side who picks up an ex-con; directed by Doug Moston. Fri. & Sat. at 8:30, Sun. at 6:30; $5; thru 3/9. **Off Center Theater's upstairs cafe,** 436 W. 18th St. (929-8299).

LONG TIME SINCE YESTERDAY—P. J. Gibson's play exposing underlying conflicts that exist among six women who gather at a reunion; directed by Bette Howard. With Hattie Winston, Rhetta Hughes, Ayana Phillips, Janet League, Lee Chamberlin, Ellen Holly, Thelma Carter, Tisha Campbell. Thurs., Fri. at 7:30, Sat. at 4 & 8, Sun. at 3 & 7:30; $8; thru 3/10. **New Federal,** 466 Grand St. (598-0400).

LOS TRES DESEOS—Norberto Kerner's Spanish translation of W. W. Jacobs's *The Monkey's Paw,* the model of many horror plays, stars Ernesto Gonzalez and Miriam Cruz. Fri. & Sat. at 8, Sun. at 6; $7; thru 3/17. Performed by the Latin American Theatre Ensemble. **I.A.T.I.,** 9 E. 16th St. (246-7478)

MARAT/SADE—*As performed by the inmates of the asylum of Charenton;* a play by Peter Weiss, music by Richard Peaslee; directed by Gene Orteneau. Thurs.-Sat. at 8; $7; 3/7-16. **University Theatre,** 35 W. 4th St. (598-3067).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. Fri. & Sat. at 10, Sun. at 5; $8; thru 3/31. **Stonewall Rep Theater,** 151 Bank St. (675-1014).

NZINGA'S CHILDREN—Veona Thomas's play deals with a woman who must choose between a relationship with a black man whom she loves or a white man who loves her; directed by Louise H. Gorham. Fri. & Sat. at 8, Sun. at 3 & 7:30; thru 3/17. **National Black Theater,** 2033 Fifth Ave. (926-1049).

THE OTHER SIDE OF NEWARK—Enid Rudd's tale takes place in the teachers' lounge of a high school in Depression-era Newark; directed by Nancy Gabor. Thurs.-Sun. at 8, Sun. at 3; $8; thru 3/24. **Theatre,** 336 W. 20th (279-4200).

OUR FATHERS—Kenyon Gordon's play traces the relationship of Pasteur and Joseph Meister, the original subject for rabies vaccine; directed by Paul Murphy. Thru 3/9; $6. Call theater for times. **Nameless,** 125 W. 22nd (242-9768).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.-Sat. at 8, Sun. at 3; $8. **Actors Outlet Theater,** 120 W. 28th St. (279-4200).

A SUMMER OF EDUCATION—Neal Weaver's comedy/drama of a young man's coming of age (he shares his apartment with a former movie star); directed by the author. With Ed Wintle, Raymond Proscia, Michael Raymond, John E. Brady, Barbara Leto, David Press, Ken Gold, Edna Dix. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/24. **Meat and Potatoes,** 306 W. 38th (564-3293).

SWEET WILL—A musical entertainment composed by Lance Mulcahy, with the Bard as his lyricist; directed by John Olon. Wed.-Sat. at 8; $8-$10. **Don't Tell Mama,** 346 W. 46th St. (757-0788)

THE THREE SISTERS—Anton Chekhov's drama; directed by Dale Robert McCausland. Fri., Sat., & Mon. at 8, Sun. at 7; thru 3/25; $6. **DRM Studio,** 40 W. 29th (696-1676).

'TIL JASON COMES—Dan Lauria's play, set in the '20s in Boston, tells of an aging Irish immigrant and his insatiable need to acquire possessions; directed by Gerry Anthony. Wed.-Sat. at 8, Mon. at 8, Sun. at 3; $12; 3/8-30. **Raft,** 432 W. 42nd (279-4200).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Landscape and still life paintings from the past decade, thru 3/16. Davis & Langdale, 746 Madison (861-2811).

JEAN ARP—Bronze and stone sculpture, thru 3/23. Weintraub, 992 Madison (879-1195).

KATE AUGENBLICK—Large-scale abstract paintings with a grid structure, thru 3/16. Cecil, 16 E. 72nd (517-3605).

ROMARE BEARDEN/JACK WHITE—Paintings by both. Thru 3/28. Joseph I. Lubin House, 11 E. 61st (826-0320).

PAUL BOWEN/KATHLEEN FERGUSON—Ritualistic sculptures made with wood, rope, hay, and graphite/Small, handpainted bronze sculptures. Thru 3/9. Graham Modern, 1014 Madison (535-5767).

CHING HO CHENG— 20 drawings composed of fragments of torn paper, inspired by a recent trip through Turkey, thru 3/30. Shepherd, 21 E. 84th (861-4050).

TIBOR CSERNUS—Paintings of nudes and still-lifes, in which this artist has made a study of the play of light on figures and materials, 3/6-4/13. Bernard, 33 E. 74th (988-2050).

NASSOS DAPHNIS—Biomorphic paintings, 1947-1948, thru 3/16. Kouros, 831 Madison (879-5454).

MAHMOUD FARSHCHIAN—Paintings based on traditional Persian miniatures, thru 3/9. Foxworth, 33 E. 65th (772-3460).

KARL GERSTNER—New paintings and sculptural models, 3/5-4/6. Staempfli, 47 E. 77th (535-1919).

SHEILA GIRLING—Recent acrylic paintings in which color, ground and shape play against, and interchange with one another, thru 3/9. Acquavella, 18 E. 79th (734-6300).

JULIO GONZALEZ—A large group of drawings, primarily for sculptures, originally from the estate of the artist, thru 3/16. Hoffeld, 1020 Madison (734-5505).

EL LISSITZKY—A portfolio of PROUN compositions published in 1923, thru 3/30. Carus, 872 Madison (879-4660).

LOUIS LOZOWICK—"City" prints of the 1920's and 1930's, mostly views of New York City during the first half of the century, thru 3/30. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ROXI MARSEN—New paintings that combine a rich, impastoed texture with spiky gestures of color, 3/7-30. CDS, 13 E. 75th (772-9555).

HENRI MATISSE—Drawings, thru 3/6. Goodman, 1020 Madison (772-2288).

RAOUL MIDDLEMAN/WILLIAM UMBREIT—Recent paintings, both landscapes and narrative portraits/New sculpture inspired by farm implements. 3/7-4/3. Stone, 48 E. 86th (988-6870).

ROBERT OHNIGIAN/LEONARD STOKES—Collages by both. Thru 3/9. Cordier & Ekstrom, 417 E. 75th (988-8857).

JULES OLITSKI—Recent paintings, thru 3/21. Knoedler, 19 E. 70th (794-0550).

PHILIP PEARLSTEIN—Recent paintings and watercolors of figures, thru 3/9. Hirschl & Adler Modern, 851 Madison (744-6700).

DOROTHEA ROCKBURNE—Paintings and drawings, 1982-1985, thru 3/30. Fourcade, 36 E. 75th (535-3980).

KARL PETER ROEHL—Contructivist works on paper, in India ink and gouache, from 1921-1926, thru 4/6. Prakapas, 19 E. 71st (737-6066).

ROUGEMENT—Paintings, pastels, watercolors depicting light at different periods of the day in the village of Remoulins, in the South of France, 3/5-4/13. Facade, 1044 Madison (744-4997).

JEANETTE PASIN SLOAN—Paintings and drawings that focus upon the textures and reflections found in a single object, such as a silver goblet, 3/9-4/6. Einstein, 1018 Madison (628-8782).

MOSES SOYER—Figure paintings, thru 3/23. ACA, 21 E. 67th (628-2440).

ELLEN STEINFELD—Wooden wall reliefs, freestanding sculpture and handmade paper, thru 3/19. Davidson, 43 E. 78th (734-6702).

TAKAO TANABE—Romantic landscape paintings that synthesize Western compositional elements with Eastern clarity of vision and serenity, 3/6-30. Steinbaum, 903 Madison (734-3373).

57th Street Area

MICHELE AMATEAU—Paintings and drawings that recall the wall paintings and mosaics of the ancient Middle Eastern and Mediterranean worlds, thru 3/16. Kornblee, 20 W. 57th (586-1178).

WALTER ANDERSON—Watercolors from 1940 to 1965, by a Mississippi artist, 3/6-30. Ross, 162 W. 56th (307-0400).

BENNY ANDREWS—Drawings, collages and constructions of imaginary monuments to encircle the nation's Capitol, in order to complete the original architectural plan for Washington, D.C., 3/6-30. Armstrong, 50 W. 57th (582-8581).

JOE BAKER—Paintings that satirize the mores of contemporary society, thru 3/29. Segal, 63 E. 57th (486-2297).

JACK BEAL—Ten figure drawings in charcoal and pastel, 3/5-30. Frumkin, 50 W. 57th (757-6655).

ARIANE R. BERMAN—Representational paintings with figures, strong bright colors, thru 3/16. Phoenix, 30 W. 57th (245-5095).

SCOTT BURTON—Geometric granite sculpture, thru 3/23. Protetch, 37 W. 57th (838-7436).

CAREN CANIER—Figure paintings and gouaches, 3/2-27. Schoelkopf, 50 W. 57th (765-3540).

GIORGIO CAVALLON—New paintings, thru 3/9. Gruenebaum, 38 E. 57th (838-8245).

JANET COOLING—Oil paintings of forest animals, nudes in idyllic settings, thru 3/23. Getler/Paul/Saper, 50 W. 57th (581-2724).

NASSOS DAPHNIS—Abstract geometric works on paper from the '50s to the present, thru 3/8. Zarre, 41 E. 57th (752-0498).

LAWRENCE FANE—Welded steel, bronze, and wood sculptures inspired by rock formations and other elements from nature, derived from specific places in Vermont, 3/5-30. Pearl, 38 E. 57th (838-6310).

JANE FREILICHER—Paintings of landscapes, window views, still lifes and cityscapes, thru 3/27. Fischbach, 24 W. 57th (759-2345).

MAURICE GOLUBOV—Figurative and abstract paintings and works on paper, from the late '20s thru the '60s, thru 3/14. De Nagy, 41 W. 57th (421-3780).

JON IMBER—Landscape paintings and pastels, plus portraits, thru 3/30. Munroe, 56 W. 57th (246-9616).

WOLF KAHN—Oil paintings and pastels of landscapes in Vermont, thru 3/26. Borgenicht, 724 Fifth (247-2111).

ALEX KATZ/LEE KRASNER—Twelve recent large-scale wall cutouts depicting couples/Charcoal studies of the nude, 1938-1940, that prefigure her lifelong interest in cursive and geometric volume, 3/5-30. Miller, 724 Fifth (246-1625).

ELLSWORTH KELLY—Recent large-scale paintings, some on triangular canvases, all monochromatic with bright pigments, 3/6-30. BlumHelman, 20 W. 57th (245-2888).

SIMEON LAGODICH—Oil paintings of wooded settings in which strong rays of light seem almost to ignite trees and patches of ground, thru 3/5-30. Tatistcheff, 50 W. 57th (664-0907).

VICTOR LARA—Portraits and nature studies in watercolor and gouache, thru 3/9. Iolas-Jackson, 52 E. 57th (755-6778).

FRANK LOBDELL—Four abstract paintings, from 1958-1972, supplemented by gouaches, by this San Francisco Bay area painter, thru 3/30. Oscarsson Hood, 41 W. 57th (750-8640).

BERNARD MAISNER—Sixty small abstract paintings made over the past two years, that use the techniques employed in traditional 13th- and 14th-century illuminated manuscripts, 3/5-30. Markel, 50 W. 57th (581-1909).

PHILIP MCCRACKEN—Figurative and abstract paintings and sculpture inspired by the land and seascapes of the Pacific Northwest, 3/5-26. Kennedy, 40 W. 57th (541-9600).

PIET MONDRIAN—Early works, from 1890-1914, including landscape paintings and watercolors of flowers, thru 3/9. Janis, 110 W. 57th (586-0110).

HENRY MOORE/HELAINE BLUMENFELD—Sculpture, drawings, and prints/Abstract sculpture with organic forms. Thru 3/16. Alex Rosenberg, 20 W. 57th (757-2700).

JAMES B. MOORE—Still life paintings, thru 3/23. Findlay, Jr., 41 E. 57th (486-7660).

ROBERT MOTHERWELL—Selected prints, thru 3/23. Heesy, 50 W. 57th (245-1420).

LOUISE NEVELSON—Monumental relief sculptures, thru 3/23. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—New painted monotypes, 3/6-30. Emmerich, 41 E. 57th (752-0124).

IZHAR PATKIN/JOHN BOWMAN—Oil paintings and figurines inspired by Kafka's *Before the Law Stands a Doorkeeper*/Paintings of daily life in Moscow. Thru 3/23. Solomon, 724 Fifth (757-7777).

HERNANDEZ PIJUAN—Abstract paintings and watercolors, thru 3/19. Prats, 24 W. 57th (315-3680).

LAWRENCE POONS—New paintings that are densely-textured, with rivulets of color that cover the entire surface of each canvas, thru 3/23. Emmerich, 41 E. 57th (752-0124).

GERHARD RICHTER—Recent paintings, both landscapes and abstract works, by this German artist. At Goodman, 24 W. 57th (977-7160), 3/5-30, and Sperone Westwater, 142 Greene (431-3685), 3/5-26.

JAN SAWKA—Paintings and constructions. At Deutsch, 20 W. 57th (765-4722), thru 3/27, and 112 Greene (966-3864), 3/5-30.

TIMOTHY WOODMAN—Painted aluminum relief sculptures inspired by mythology, literature and commonplace activities, thru 3/30. Zabriskie, 724 Fifth (307-7430).

TROELS WORSEL—Paintings and watercolors that mix abstraction and imagery in dislocated spaces and unrelated scale arrangements, with the kitchen and dining room as subject matter, 3/7-30. Alexander, 20 W. 57th (747-3721).

East Village

TAMAS BANOVICH—Kinetic sculpture and a separate video project, 3/6-31. Postmasters, 66 Ave. A (477-5630).

CHAE/L.D. LAWRENCE—Expressionistic paintings with aggressively vibrant colors/Oil paintings on monotypes, with imagery that functions as a personal language. Thru 3/27. St. Marks, 411 E. 9th (505-9716).

INESSA DE—Paintings that explore dream states, levels of consciousness and human relationships, 3/7-31. Pictogram, 443 E. 9th (865-5476).

DANITA GELTNER—Resin sculptures in futuristic, botanical forms, thru 3/10. Artmart, 534 E. 6th (777-2177).

RON JANOWICH—Abstract paintings on shaped canvases, thru 3/10. Wolff, 513 E. 6th (460-5844).

KIM KEEVER—Recent paintings that depict the artist's dreams, thru 3/24. M-13, 440 E. 9th (505-9016).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

JUDY LEVY—Portraits of jazz musicians, thru 3/6. Nolo Contendre, 520 E. 11th (475-3308).

MARK MCCLOUD—Recent sculpture made of assembled found objects enveloped in clay, thru 3/9. Sharpe, 175 Ave. B (777-4622).

RON MEISNER/SCOTT R. BELVILLE—Small-scale abstract paintings with figuration/Figurative paintings. Thru 3/10. Jus de Pomme, 338 E. 11th (674-5389).

LADY PINK—Paintings that depict a combination of New York street life and fantasy, by a "post-Graffiti" artist, thru 3/24. Semaphore East, 157 Ave. B (475-2130).

SKIP SNOW—Figure and landscape paintings with lavish color that combine an objective view of the world with a modern wit, thru 3/10. New Math, 508 E. 12th (505-8645).

ELYSE TAYLOR—Cartoon-like paintings with flat colors, simple textures, thru 3/10. Max, 626 E. 14th (473-9253).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

HANS-PETER ADAMSKI—Figurative paintings and large works on paper, predominantly in black and white, by an artist from Cologne, a member of the group, "Muhlheimer Freihiet," thru 3/23. Sonnabend, 420 W. Broadway (966-6160).

JENNIFER BAKER/GERALDINE KRIEGER—Seven large bas relief panels depicting highly-stylized figures moving through an imaginary landscape/Paintings of abstract dream images. Thru 3/10. Pleiades, 164 Mercer (226-9093).

JEAN MICHEL BASQUIAT—Fifteen new works on canvas and wood, with themes that follow a stream of consciousness ranging from an awareness of the African heritage to his own Haitian/New York City background, thru 3/23. Boone, 417 W. Broadway (431-1818).

STEPHEN BASSO—Paintings of Brooklyn scenes that are both satirical and humorous, thru 3/23. Mussavi, 623 Broadway (505-2297).

ROBERT BEAUCHAMP/SAM GILLIAM—Animal and figure studies, self-portraits, in oil on paper/New painted constructions with a jewel-like surface. Thru 3/6. Knowlton, 153 Mercer (431-8808).

ALFONSE BORYSEWICZ—Recent abstract paintings made while the artist was living in Japan, thru 3/9. Cutler, 164 Mercer (219-1577).

GREGORY BOTTS—Large-scale black and white landscape paintings with symbols, such as targets and palm trees, thru 3/9. Manhattan Art, 81 Greene (219-2007).

CAROLYN BRADY—Large-scale watercolors of still life arrangements, thru 3/21. Hoffman, 429 W. Broadway (966-6676).

PETER CAMPUS—Photographs of landscapes in the Hudson Highlands, 3/7-30. Cooper, 155 Wooster (674-0766).

KEVIN CANNON/MICHAEL TODD—Whimsical, intimately-scaled sculptures in which leather is wrapped around a wooden form/Bronze and steel sculptures that balance a delicate fluidity within the rigid physical aspect of the metal. Thru 3/23. Cowles, 420 W. Broadway (925-3500).

WILLIAM CARLSON/JOEL PHILIP MYERS/DIANE ITTER—Fabricated glass sculpture/Sculptural glass vessels/Works in knotted linen. Thru 3/31. Heller, 71 Greene (966-5948).

JOYCE CRAIN—Tapestries made of woven strips of iridescent industrial film, thru 3/16. Elements, 90 Hudson (226-5910).

RONNIE CUTRONE—New paintings and watercolors, thru 3/16. Shafrazi, 163 Mercer (925-9732).

NASSOS DAPHNIS—A large-scale geometric painting entitled "The Continuous Painting (1975)" and other works, thru 3/16. Castelli, 142 Greene (431-6279).

SUSAN DAYKIN—Paintings of a series of monolithic torsos, plus a smaller group of skeleton drawings in oil stick, thru 3/20. Bowery, 121 Wooster (226-9543).

PORFIRIO DIDONNA/EUGENE LEROY—Recent works on paper which explore rhythm, abstraction and transparency/Paintings of nudes and landscapes, also portraits, with carefully built up layers of oil paint. 3/9-4/6. Thorp, 103 Prince (431-6880).

DAVID LANDIS FICK—A survey of work, from 1977-1984, including large surreal iconographic paintings, and abstract still lifes in pastel, 3/9-4/10. Milliken, 98 Prince (966-7800).

KENJI FUJITA—Wall pieces that are a combination of sculpture and painting, made of wood, rubber, plastic and cast hydrostone, 3/5-4/9. Cable, 611 Broadway (420-8011).

MIKE GLIER—Drawings, paintings and sculpture that relate to popular culture and, more specifically, American film in the tradition of Frank Capra and Preston Sturges, thru 3/9. Gladstone, 152 Wooster (505-8690).

CAROL GOEBEL/PAGE CURRY—Sculptures made from metal fragments of old tools/Representational paintings and drawings, including portraits of people and animals. 3/5-23. Ceres, 91 Franklin (744-2177).

AUGUSTUS GOERTZ III—Large-scale figurative paintings and mixed-media pieces, thru 3/30. Rentschler, 72 Greene (431-7550).

TOM HILL—An installation entitled "Rec Room," with the appropriate furnishings, thru 3/23. Red Studio, 301 Church (219-8239).

RAY HOLLAND—Large-scale oil and enamel paintings on handmade paper, cut into various geometric shapes, thru 3/23. Condeso-Lawler, 76 Greene (219-1283).

DAVE HORNER—Assemblages and photographs with a sense of poetic irony, thru 3/16. Herlin, 68 Thompson (431-8732).

RICHARD HULL—New large-scale paintings that join poetic fantasies with a pictorial order which is basically architectural in form, in oil and encaustic, 3/9-4/3. Kind, 136 Greene (925-1200).

RON ISAACS—Painted trompe l'oeil constructions, 3/9-4/3. Knowlton, 153 Mercer (431-8808).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

KOMAR & MELAMID—20 works that contain more than 200 panels in a variety of media, including oil painting, collage, photography, with topics such as autobiographical reminiscences and reflections on current events, thru 3/23. Feldman, 31 Mercer (226-3232).

JEAN-FRANCOIS LACALMONTIE—Paintings that are a conglomeration of found images—blown-up, fragmented, superimposed on each other—drawn and traced from postcards, tapestries, reproductions of works by great masters, 3/9-30. Bryers, 111 Greene (925-8058).

JOHN LAVELLE—Large-scale paintings, thru 3/30. Concord, 451 Broome (925-2994).

PEDRO LUJAN/TRINE BUMILLER—Wood sculpture/Small-scale abstract oil paintings that juxtapose geometric shapes. Thru 3/23. Exit Art, 578 Broadway (966-7745).

RALLOU MALLIARAKIS—Charcoal drawings of landscapes and seascapes, also portraits, in a series entitled "Formal Drawings," thru 3/20. First Street, 386 W. Broadway (226-9011).

NUNZIO—Abstract polychrome plaster shapes which allude to primal elements such as water, shells and vegetation, thru 3/31. Nosei, 100 Prince (431-9253).

DENNIS OPPENHEIM—Large-scale drawings for projects, including Art Park's "Newton Discovering Gravity" and the Alaska project, "Image Intervention," thru 3/30. Sander, 51 Greene (219-2200).

ALEJANDRO OTERO—Sculpture, paintings and drawings by a Venezuelan artist, 3/7-4/4. Allen/Wincor, 110 Greene (966-1531).

MARILLA PALMER—Abstract paintings that relate to 15th-century church architecture and West African ceremonial tribal masks, thru 3/23. Greenwald, 181 Mott (219-1642).

MARK SCHWARTZ/MARK KOSTABI—Large-scale abstract oil paintings, some with a single symbolic shape, others with groups of shapes/Whimsical drawings that depict this artist's vision of modern man. Thru 3/9. Semaphore, 462 W. Broadway (228-7990).

RON STREET—Bronze and white epoxy resin sculptures, wall triptychs, and maquettes for large outdoor pieces, 3/4-4/4. Pietrasanta, 81 Franklin (219-3128).

HARVEY TULCENSKY—Abstract paintings with rhythmic patterns, strong primary colors, thru 3/16. Stoler, 13 White (966-5090).

SHARON VILLINES—A series of paintings and drawings of the Hannah Cheney Williams garden in Riverdale, thru 3/20. Soho 20, 469 Broome (226-4167).

JOAN WITEK—Paintings with glyph-like strokes and lozenge shapes, in black oil stick and charcoal on raw canvas, 3/7-31. Esman, 121 Spring (219-3044).

Other

ROBERT DUGRENIER—New work in glass, metal, wood and marble that takes its forms from organic shapes, thru 3/23. Glass Workshop, 142 Mulberry (966-1808).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

TED ROSENTHAL—New sculpture, made of component shapes of cut, textured steel and discarded gas cylinders, welded together in an open network of lines and planes, thru 3/16. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th (288-3202). Color drawings by Basquiat, Blais, Chia, Salle, Scharf, others; thru 3/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, 3/5-5/4.

ERICSON—23 E. 74th (737-6155). Works that explore myths in contemporary terms, by Kronemeyer, Kunz, Pihlblad, thru 3/6.

GIMPEL WEITZENHOFFER—1040 Madison (628-1897). Works by sixteen sculptors, including Arp, Botero, Calder, Chia, Hepworth, others; thru 3/9.

HAMILTON—19 E. 71st (744-8976). Works by artists using minimalist concepts, including Flavin, Lewitt, Mangold, Rockburne, others; thru 3/13.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Darboven, Judd, Levine, Longo, others; thru 4/5.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCOY—19 E. 71st (570-2131). 20th-century sculptures and drawings of heads, by Arp, Balthus, Dali, Giacometti, Hockney, others; thru 3/28.

SACHS—980 Madison (734-7795). New work by Bronson, Hauben, Katz; thru 3/23.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, drawings, pastels, watercolors and oil sketches; thru 3/31.

SOLOMON & CO.—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Leger, others; thru 3/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings of American life, 1840-1940, by Benson, Brown, Dewing, Homer, Marsh, others; 3/5-4/6.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Drawings by Sculptors"—works by Andre, de Maria, Flavin, Judd, LeWitt, Sandback, Tuttle; 3/5-30.

BERRY-HILL—743 Fifth (371-6777). Landscapes by Pennsylvania Impressionist painters who lived and worked in New Hope and the surrounding Bucks County between 1900 and 1940; thru 3/9.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Klinger, Martin, Redon, others; thru 3/16.

FRENCH—41 W. 57th (308-6440). "Psychologically Charged!"—large-scale figurative paintings by Birmelin, Fischl, Goodman, Haney, Laderman, McGarell, Witkin; thru 4/6.

FRUMKIN—50 W. 57th (757-6655). Paintings with an "irreverent style," by Colescott, Dean, Freeman, Ferrer, Gingerich, Grooms, Parness, Saul, Warrens; 3/5-30.

MCKEE—41 E. 57th (688-5951). Drawings by gallery artists, 3/6-3/30.

MIDTOWN—11 E. 57th (758-1900). Works by new gallery members, including paintings by Buch, Hallam, Laurent, Sisson; sculpture by Iselin, Langlais, Lyford; 3/5-4/6.

ST. ETIENNE—24 W. 57th (245-6734). Works by Austrian Expressionists, including Gerstl, Klimt, Kokoschka, Schiele; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, thru 3/16.

East Village

ART CITY—439 E. 9th (420-0867). Perceptions of male sexuality, in works by Applebroog, Carey, Conolly, Spero, others; thru 3/17.

AVENUE B—167 Ave. B (473-4600). "Feminists & Misogynists Together at Last," thru 3/24.

CHRISTMINSTER—336 E. 5th (475-8369). Peter Deaett's collection of 87 paint-by-number paintings, done by anonymous, amateur painters between the years 1950-1980; 3/9-4/7.

DRAMATIS PERSONAE—25 E. 4th (777-2017). "Modern Portraits" by Costan, Frangella, Handorff, Robinson, others; thru 3/14.

KENKELEBA HOUSE—214 E. 2nd (674-3939). "Forecast: Images of the Future"—paintings, sculpture, photography, installations by 30 artists including Childs, Bobby G, Guerra, Quinones, Ringgold; thru 3/24.

LA MAMA—6 E. 1st (505-2476). Paintings, works on paper and sculpture by Adams, Golden, Hall, Lyshak, Morrison, Rice, Slonem, Sparre; thru 3/14.

P.P.O.W.—216 E. 10th (477-4084). "Auto Da Fe—Compunctive Portraits"—portraits of Joan of Arc by thirteen artists, including Case, Coe, Grove, Reice, Witz, others; thru 3/10.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (226-2158). An exhibition that explores manipulation by the printed and electronic media so as to mold public opinion and thereby create national concensus, with works by Adams, Davis, Golub, Ostrow, Schneemann, Spero, Torres, others; thru 3/30.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Carpenter, Harbutt, Zaloudek, in an exhibition sponsored by the Mark Rothko Foundation; 3/9-4/6.

ART PALACE—611 Broadway (473-3178). Works about civilization in all its manifestations, both past and present, by Adams, Clemente, Cox, McLean, others; 3/6-4/6.

BAUM—109 Hudson (219-9854). Photographs, paintings, drawings and sculpture which use planes and trains as imagery, by Agresti, Baron, Elozua, Hannah, others; thru 3/9.

BROMM—90 W. Broadway (732-6196). Sculpture by Bidlo, Bressler, Friedman, Haring, Lucero, others; thru 3/9.

HAND IN HAND—568 Broadway (219-1844). Paintings, drawings, photography and sculpture that explore black and white by Arbus, Daglish, Gorchov, others; thru 3/28.

HUTCHINSON—138 Greene (966-3066). Primitive abstract works of art from Africa; thru 3/30.

KERR—76 Greene (219-0395). "And/Or Imagined," with works by Brenman, Jackman, Nagano; thru 3/9.

LITTLEJOHN-SMITH—133 Greene (420-6090). Works by gallery artists, 3/5-4/2.

MEISEL—141 Prince (431-4688). "Abstract Painting, Redefined," with works by Amenoff, Barth, Buchwald, Held, LaNoue, Plagens, Stephan, Zakanitch, others; thru 3/23.

TOLL—146 Greene (431-01788). "Still Life: Three British Sculptors"—works by Culbert, Hayward, Mach; thru 3/23.

TWINING—568 Broadway (431-1830). "Rites of Spring"—a multi-media installation piece, encaustic works on paper, and color photographs by Hamilton, Hoffman, Tress; thru 3/30.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Thomas Lawson; photographs by Barbara Kurgen; thru 3/10.

WEBER—142 Greene (966-6115). A survey of early and recent work by Andre, Judd, Le Witt, Mangold, Marden, Martin, Morris, Ryman, Smithson; 3/9-30.

Other

CITY—2 Columbus Circle (242-4818). Works in black and white, by Attie, Borofsky, Castoro, Kozloff, Neel, Samaras, others; thru 3/22.

INTERART DE ST AMAND—549 W. 52nd (246-1050). Works by 35 women under age 35; thru 3/15.

LEVER HOUSE—390 Park (288-7650), Mon.-Fri. 10-5, Sun. 1-5."Art and the Environment"—maquettes, *drawings and photographs* by 33 artists, including Aycock, Christo, Holt, Kozloff, others; thru 3/10.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Paperworks by Cole, Fortgang, Gellis, Michael, Mutter, Neblett, Pastor, Rose, Sonenberg; thru 3/9.

PRATT—Hall and DeKalb Sts., Broooklyn (718-636-3517). Painting, drawing, sculpture, printmaking, ceramics and jewelry by Pratt's Fine Arts faculty; thru 3/22.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). Prints by Amenoff, Chase, Cucchi, Longobardi, Penck, others; thru 3/10.

WAVE HILL—249th St. & Independence Ave., Bronx (549-3200). "Furnishing the Streets: 1902-1922"—drawings, photographs, plans and objects selected from the archives of the Art Commission of the City of New York, focusing on the design and placement of street furniture, such as benches, street signs, subway entrance signs, fountains; thru 5/5.

ZIM-LERNER—123 University Place (777-1907). *Paintings and works on paper using the color red,* by Canright, Chevalier, Feinberg, Santlofer, Williams, others; thru 3/30.

Photography

LARRY BURROWS—Color photographs of the Vietnam War, 3/6-4/13. Miller, 38 E. 57th (319-1800).

PETER CARAPETIAN—Photographs of Iran, in color, thru 3/8. Taghinia-Milani, 1080 Madison (570-6173).

ROE DIBONA—Documentary photographs of Italy and New Mexico, thru 3/20. Soho 20, 469 Broome (226-4167).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Venice by Naya, Ponti, Salviati, others, from 1860-1890; thru 3/31.

FOTOFORUM—575 Fifth (557-4405). Photographs by Allen, Bissell, Brunswick, Chan, Gove, Karlson, Mehlman, Ursillo, Zito; thru 3/22.

RALPH GIBSON—Two separate series of photographs, at Castelli Graphics, 4 E. 77th (288-3202), thru 3/16, and Castelli, 420 W. Broadway (431-5160), thru 3/23.

STEPHEN GILL—Handpainted black and white photographs, thru 3/31. Gallery of Arts and Flowers, 676 Ninth Ave.(541-5274).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Photographs of the Lower East Side during the '40s and '50s, by Huberland, Leipzig, Lepkoff, Rosenblum; thru 3/24.

LEDEL—168 Mercer (966-7659). Narrative photographs by Frey, Goldin, Barney, Novak, Pagnano, Peress, Yamashiro; thru 3/30.

GERARD MELANGA—Selected photographs, 1980-1984, in a series entitled, "Purity Without Innocence," 3/6-4/6. 303 Park South (533-0777).

PACE—11 E. 57th (759-7999). Photographs by young European artists, including Dahn, Di Rosa, Oehlen, Weiss, others; thru 3/23.

AARON SISKIND/AGUSTIN VICTOR CASASOLA—A retrospective spanning 1931-1981/Photographs taken in Mexico between 1900-1938. Thru 3/24. I.C.P., 1130 Fifth (860-1777). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

LOUIS STETTNER/CARL PERUTZ—Black-and-white photographs of street people, still lifes, taken in Paris and New York, from 1940-1983/Portraits of film stars. Thru 3/9. Neikrug Photographica, 224 E. 68th (288-7741).

ARTHUR TRESS—Photographs of abstract constructions made of broken and surplus hospital equipment, taken in an abandoned hospital in Queens, thru 3/30. Twining, 568 Broadway (431-1830).

BRIAN WOOD—Photographs with surreal imagery, thru 3/15. Pfeifer, 568 Broadway (226-2251).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children75 cents.For the Floor: An Interna-

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ART

tional Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April ...Mountain of the Mists; thru mid-Sept.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; thru 3/20...The Artist Celebrates New York: Selections from the Metropolitan Museum of Art; thru 3/24.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17...Curator's Choice: Islam in Africa; thru 5/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; 3/5-5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Collection Gallery: Ree Morton; thru 3/24...Frankenthaler: Works on Paper 1949-1984; thru 4/21...A Year With Children; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...The Jewish Heritage in American Folk Art; thru 3/15...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85...Sculpture Court: Menashe Kadishman; thru 6/30.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D..... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600;thru 4/21...The Treasury of San Marco; 3/5-6/2...John Quincy Adams Ward: Dean of American Sculpture; 3/5-5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; 3/7-5/12. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Mediaeval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; 3/8-5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve-...Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; 3/20-4/28...Made in New York State: Handwoven Coverlets, 1820-1860; 3/20-4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27...

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...160th Annual Exhibition; thru 3/9.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 .. Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.. Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31...Centuries of Childhood in New York; thru 8/25.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. ..Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; thru 4/14...Thomas Hart Benton: Chronicler of America's Folk Heritage; thru 5/5...Stephen Zaima: Paintings; 3/9-4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50 cents. Ukrainian Folk Costumes... To Preserve a Heritage: The Story of the Ukranian Immigration in the United States...Pysanky - Ukrainian Easter Eggs; thru Sept.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/5 at 10 & 2: Jewelry. On view from 3/1. 3/6 at 10 & 2: American and European Prints. On view from 3/1. **East, 219 E. 67th St.** (570-4141). 3/5 at 10:Furniture, Paintings, and Decorative Objects. On view from 3/1. 3/6 at 10: Collectibles: Costumes, Textiles and Dolls. On view from 3/2.

DOYLE—175 E. 87th St. (427-2730). 3/6 at 10: Fine English and Continental Furniture and Decorations, including French Empire, Provincial and English Regency Furniture, Paintings, Porcelain, Silver and Rugs. On view from 3/2.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 3/5 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 3/1.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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Monday, March 4

THE CINCINNATI PHILHARMONIA of the University of Cincinnati College-Conservatory of Music, Gerhard Samuel conductor; cellist Zara Nelsova, soprano Clamma Dale, violist Masao Kawasaki. Samuel's *Lucille's Wave* (world premiere); Zemlinsky's *Six Maeterlinck Songs*; Strauss's *Don Quixote*. Carnegie Hall at 8. $6–$12.50.

EDWARD ALDWELL, pianist. Bach's Well-Tempered Clavier, Book II, Nos. 1–12. Merkin Concert Hall at 8. $9.

NIGO SATO, lyric soprano, with pianist Marshall Williamson. Songs by A. Scarlatti, Handel, Brahms, Strauss, and Japanese composers. Alice Tully Hall at 8. $10.

OKLAHOMA WOODWIND QUINTET—Works by Reicha, Ligeti, Hennagin (premiere), Nielsen. Carnegie Recital Hall at 8. $7.

GOLIARD CHAMBER SOLOISTS (N.Y. debut). Dvorak, Heseltine, Boccherini, Vaughan Williams, Ward. Marymount Manhattan Theater, 221 E. 71st St., at 8. $8.

BRONX ARTS ENSEMBLE STRING QUARTET—Works of Mozart, Beethoven, Schubert. Fordham U. at Lincoln Center, 113 W. 60th St., at 7:30. Free.

AMINA CLAUDINE MYERS TRIO/OLU DARA QUARTET—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

CLAUDIA DUMSCHAT, organist. Music of Distler, Bach, Prokofiev. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MICAHEL HABERKORN, pianist. Lincoln Center Library at 4. Free.

SHES'-SING, featuring Ariel Powers, Sarah Nagourney, Kim Forman. Jazz vocal group. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

PAUL SHELDEN, clarinetist. Faculty recital, at Brooklyn College Gershwin Theater, near Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Tuesday, March 5

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor, pianist Malcolm Frager. Copland's *Music for the Theater*; Bartok's Piano Concerto No. 3; Brahms's Symphony No. 2. Avery Fisher Hall at 7:30. $6–$30.

NATIONAL SYMPHONY ORCHESTRA, Rafael Fruhbeck de Burgos conductor; cellist Mstislav Rostropovich. Overture to Rossini's *L'Italiana in Algeri*; Prokofiev's *Sinfonia Concertante*; Berlioz's *Symphonie Fantastique*. Carnegie Hall at 8. $14–$22.50.

NINA STERN, on recorder and early clarinet; with violinist Linda Quan, violinist Susan Winterbottom, violist David Miller, cellist Michael Feves, Michael Willens on the violone, harpsichordist Jane Eston. Music of Sammartini, Castello, Bach, Vivaldi, Mozart. Merkin Concert Hall at 8. $8.

YVONNE FIGUEROA, pianist/**GUILLERMO FIGUEROA,** violinist. Works by Kreisler, Beethoven, Prokofiev, Chausson, Sarasate. Alice Tully Hall at 8. $10.

LINDA CHESIS, flutist/**SARA CUTLER,** harpist, with the Mendelssohn String Quartet. Works by Debussy, Caplet, F. Ries, Spohr, A. Thomas (world premiere). Carnegie Recital Hall at 8. $8.50.

MANNES TRIO—(N.Y. debut): violinist Hiroko Yajima, cellist Melissa Meell, pianist Diane Walsh. Mendelssohn's Piano Trio No. 1; Beethoven's Piano Trio in E-flat, Op. 7, No. 2; Smetana's Trio in g, Op. 15. 92nd Street Y at 8. $7.50–$10.

QUINTET OF THE AMERICAS—Music by Reicha, Harbison, Balcomb, Mackey, Villa-Lobos, Munoz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8, $8.

GREGG SMITH SINGERS—Foss's *Adon Olam* and *Behold I Build an House*; Four Motets, by Copland; Foss's *De Profundis* (N.Y. premiere); Copland's *The Promise of Living*. Guggenheim Museum, 1109 Fifth Ave. at 92nd St. (860-1888), at 7. $6.

SHALOM '85—Israeli revue. Town Hall at 2 and 8. $12.50–$17.50.

MARTY NEWMAN, jazz pianist. "A Month of Tuesdays." Blues, ballads, rags, of the '20s, '30s, and '40s. Third Street Music School Settlement, 235 E. 11th St. (777-3240). Each Tues. at 8, thru 3/26. $20 the series, $6 each concert.

DAVID BUECHNER, pianist. Music of D. Scarlatti, Haydn, Chopin, Rachmaninoff. Trinity Church, Broadway at Wall St., at 12:45. Free.

KENT TRITLE, organist. Works of Bach, de Grigny, Mendelssohn, Liszt, Messiaen. Church of the Ascension, Fifth Ave. and 10th St., at 8. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

MICHAEL CEDRIC SMITH, guitarist. Faculty recital, Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Wednesday, March 6

ROTTERDAM PHILHARMONIC, James Conlon conductor; tenor John Aler and the Orpheon Chorale. Liszt's *A Faust Symphony*. Carnegie Hall at 8. $10–$17.50.

GUARNERI STRING QUARTET, with pianist Lilian Kallir, flutist Peggy Schechter. Roussel's Trio, Op. 40; Mozart's Piano Quartet No. 1, K. 478: Dvorak's String Quartet in F, "American." Alice Tully Hall at 8. $15.

NATIONAL CHORALE SOLOISTS, Martin Josman director. Handel's *Alexander's Feast*. Merkin Concert Hall at 8. $10–$30.

GRAND DUO CONCERTANT—Hans Roelofsen and Rudolf Senn, double-bass duo from the Netherlands. Works by Handel, Beethoven, Schumann, Bruch, Bottesini. Carnegie Recital Hall at 8. $8.

HAGEN QUARTET (N.Y. debut), with violinist Gidon Kremer. Mozart's Quartet in G, K. 387; Schubert's Rondo in A; Brahms's Quartet in c, Op. 51, No. 1. Metropolitan Museum at 8. $12.

KEISHA ST. JOAN, singer, with pianist Stan Hope. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30. $2.

ONE O'CLOCK BRASS QUINTET—St. Bartholomew's Church, Park Ave. at 51st St., at noon. Free.

CONSTANCE COOPER, soprano/**ANDREW BOLOTOWSKY,** flutes. Works by Morley, Theobald, Cucinotta, Wilson. Interchurch Center, 475 Riverside Dr. at 120th St., at noon. Free.

SUZANNE FREMON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NEW YORK CITY BRASS ENTOURAGE—Quintet, with Baroque and classical music, rags, marches. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

IRISH NIGHT—International Festival program, with fiddler Liz Carroll, musicians Mick Moloney, Billy McComiskey, Timmy Britton, and step-dancers Donny and Eileen Golden. Triplex Theater, 199 Chambers St. (618-1900), at 8. $6, $8.

JOY IN SINGING—Winifred Cecil conducts. Lincoln Center Library at 5:30. Free.

BERNARD GOLDBERG, flutist/**STODDARD LINCOLN,** fortepianist. Sonatas by Haydn. Benefit for the Conservatory of Music, Brooklyn College. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $6.

Thursday, March 7

ROTTERDAM PHILHARMONIC, James Conlon conductor; pianist Horacio Gutierrez. Four Preludes by Janacek, overtures to his *The Makropulos Affair, From the House of the Dead, Katya Kabanova,* and *Jenufa*; Tchaikovsky's Piano Concerto No. 1; Dvorak's Symphony No. 7. Carnegie Hall at 8. $12–$20.

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; Juilliard String Quartet, New York Choral Artists. "Love Scene," from Berlioz's *Romeo and Juliet*; Handel-Schoenberg's String Quartet Concerto; Debussy's *Nocturnes;* Tchaikovsky's *Romeo and Juliet*. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

GUARNERI QUARTET—See 3/6.

CENTER FOR AMERICAN MUSIC—Works by Clifton, Griffes, Loeffler, Beach, Still, Fairchild, performed by Kristine Ciesinski and an ensemble of instrumentalists including pianist Mary Louise Boehm, cellist Michael Rudiakov, violinists Kees Kooper, Nannette Levi, William Stone, violist Paul Doktor, double-bassist Richard Myron, flutist Robert Stallman. Merkin Concert Hall at 8. $8.

OMEGA ENSEMBLE—Tenth-anniversary concert. Beethoven's Trio in G, "Kakadu Variations"; Rodney Rogers's *Ways of Seeing* (N.Y. premiere); Messiaen's *Quartet for the End of Time*. Carnegie Recital Hall at 8. $7.

CLEVELAND QUARTET, with cellist Bernard Greenhouse. Works by Beethoven, Shostakovich, Schubert. Metropolitan Museum at 8. $12.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Goldstein conductor; mezzo-soprano Frances Schopick. Two excerpts from Carlos Rausch's ballet *A Legend of the Andes* (world premiere); Mahler's *Kindertotenlieder*; Tchaikovsky's Symphony No. 5. Columbia U., McMillin Theater, Broadway at 116th St., at 8. Free.

EVALYN STEINBOCK, cellist. First of a series of four Thurs. performances of Bach's Suites for Unaccompanied Cello. Today, Suites I and V. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at noon. Free.

EARTH MUSIC—Joe Passaro and Glen Velez, with Steven Gorn and Mike Richmond. Soundscape, 500 W. 52nd St. (242-3374), at 8. $7.

KLEZMER CONSERVATORY BAND—International Festival program, at the Triplex Theater, 199 Chambers St. (618-1900), at 8. $10, $12.

JAMES FRAZIER, organist. Ligeti, Robinson, Dupre. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

BETTY ANN MILLER, pianist. Music of Cowell and Schumann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MICHAEL NEWMAN/LAURA OLTMAN GUITAR DUO—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

SHALOM '85—See 3/5.

FAY CHIANG & YUKI HARTMAN/SANG-WON PARK—Poetry and music. Alternative Museum, 17 White St. (966-4444), at 8. $4.

SHIGEO NERIKI, pianist/**IK-HWAN BAE,** violinist/**GARY HOFFMAN,** cellist. Haydn's Piano Trio;

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BRONX ARTS ENSEMBLE ORCHESTRA, Guillermo Figueroa conductor; baritone Pablo Elvira. Music by Mozart, Rossini, Verdi, Gonzalez, Figueroa. Hostos College, 500 Grand Concourse, Bronx (548-4445), at 7. Free.

Friday, March 8

NEW YORK PHILHARMONIC—See 3/7. Today at 2.

SALZBURG MOZARTEUM ORCHESTRA, Hans Graf conductor; pianist Homero Francesch. Mozart's Adagio and Fugue for Strings in c, K. 546: Piano Concerto No. 23, K. 488; Symphony No. 38 in D, "Prague." Avery Fisher Hall at 8. $8–$16.

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; soprano Ann Monoyios, mezzo-soprano Shirley Close, tenor Dennis Peterson, bass Henry Hereford. Haydn's *Te Deum*; Mendelssohn's *Die Erste Walpurgisnacht*; Faure's *Requiem*.Carnegie Hall at 8. $6–$16.

NINA SIMONE, with Michael Henderson. Town Hall at 8. $20, $25.

JOAN BAEZ—Beacon Theater, Broadway at 74th St. (874-1717), at 8. $13.50, $16.

NEW YORK WOODWIND QUINTET, with violinists Daniel Phillips and Todd Phillips, violist John Graham, cellist Timothy Eddy. Bach's *The Art of the Fugue*. Metropolitan Museum at 8. $15.

PABLO DE LA CRUZ, classical guitarist/**MARIANELA SANTURIO,** pianist (N.Y. debuts), with drummer Mick Santurio. Works by Boccherini, Paganini, del Molino (world premiere), Bolling. Carnegie Recital Hall at 8. $6.

CAROL WINCENC, flutist, with pianist Eric Larsen. Works by Mozart, Martin, Messiaen, Martinu, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

JAMES EMERY ENSEMBLE—The composer-guitarist, with instrumentalists. Cooper Union Great Hall, Third Ave. at 7th St., at 8. Free.

LENNY PICKETT AND THE BORNEO HORNS—"The Return of the Horns, Saxophonics and Wind Polyphonies." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 11 p.m. $7.

MICHEL CAMILO, and his sextet. Jazz and Latin music. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

GRACE TESTANI QUINTET—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

MICHAEL PILAFIAN, pianist. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

ERNEST PAPAVASILION, violinist. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

TOMMY ARTIN, trombonist. Jazz at Noon, a lunch-hour jam session.Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

MIKE VARGAS, composer-performer. Premiere of his "Information, the New Sugar," a work for cassette tapes and live synthesizer improvisation. BACA Downtown, 111 Willoughby St. (718-596-2222), at 8. $5.

DISCOVERY NIGHT—Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, March 9

NEW YORK PHILHARMONIC—See 3/7.

ST. LUKE'S CHAMBER ENSEMBLE, with pianist Ilana Vered, mezzo-soprano Jane Gunther-McCoy. Brahms program: Quartet No. 1; two songs, Op. 91; Sextet No. 2 in G. Merkin Concert Hall at 8. $10.

CONTINUUM—"Two at the Frontier"—works by Robert Erickson and Lou Harrison; Joel Sachs, conductor, and instrumentalists. Alice Tully Hall at 8. $7.

HANDEL FESTIVAL ORCHESTRA, Stephen Simon conductor; soprano Linda Mabbs, mezzo-soprano Hilda Harris, bass Richard Crist. Handel program: Overture to *Il Pastor Fido; Aci, Galatea, e Polifemo* (first N.Y. performance). Met Museum at 8. $15.

ALBAN BERG STRING QUARTET, with pianist Philippe Entremont. Washington Irving High School, 16th St. and Irving Pl., at 8. $2 at door, if available.

JOAN BAEZ—See 3/8.

PINCHAS ZUKERMAN, violinist/**MARC NEIKRUG,** pianist. At the 92nd Street Y at 8. SRO, $10.

LESTER BOWIE, trumpeter, with Brass Fantasy, a brass-and-percussion ensemble. "Improvised Brass Fantasy." Carnegie Recital Hall at 8:30. $10.

LUIS ASCO, pianist. Works by Haydn, Beethoven, Ginastera, Mendelssohn, Schumann. Carnegie Recital Hall at 2. $10–$15.

GLENN MILLER ORCHESTRA, Dick Gerhart director. All the favorites, old and new. Citicorp Market, Lexington Ave. at 53rd St., at 6. Free.

IVAN ROJAS, guitarist. Works by Bach, Milan, Da Milano, Walton, Khoskhin. Guitarreria Orozco, 155 Sixth Ave., 14th floor (691-8620), at 4. $2.50.

NEWBAND—Works by Cage (premiere), Leach (premiere), Berio, Drummond, Johnson, Peck. Theater of the Open Eye, 316 E. 88th St. (666-9706), at 8. $6.

SHALOM '85—See 3/5. At 8:30. $15-$22.50

GAGEEGO—New music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

LENNY PICKETT—See 3/8.

BILL BARRON QUARTET—Jazz Center of N.Y. 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CHRISTIAN MARCLAY, "a one-man orchestra of turntables," performing a two-part work with video. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

MIRANDA WU, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

TERRY RILEY, composer/**KRISHNA BHATT,** musician. "The Medicine Wheel" and "The Song of the Emerald Runner." Samaya Foundation, 75 Leonard St. (925-9763), at 8. $10.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Oscar Shumsky. Overture to Mozart's *The Marriage of Figaro*; Copland's *Orchestral Variations*; Andante from Mahler's Symphony No. 10; *Beethoven's Violin Concerto*. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

Sunday, March 10

ACADEMY OF ANCIENT MUSIC, Christopher Hogwood conductor. Handel's *Water Music*, complete; Bach's Suite No. 3 and Concerto for Two Violins in d. Avery Fisher Hall at 8. $10–$20.

JESSYE NORMAN, soprano, with pianist Phillip Moll. Works by Handel, Schubert, Brahms, Barber. Avery Fisher Hall at 3. Stage seats, $15.

ALEXIS WEISSENBERG, pianist. Schumann's *Kinderscenen*, Op. 15; Fantasy in C, Op. 17; Symphonic Etudes, Op. 13. Carnegie Hall at 8. $8–$15.

ALEXANDRE LAGOYA, guitarist. Works of Bach, Villa-Lobos, Albeniz, Moreno-Torroba (premiere). Carnegie Hall at 3. $6–$12.

GERARDO RIBEIRO, violinist/**ROBERT SPILLMAN,** pianist. Sonatas by Tartini, Beethoven, Prokofiev; works by Tchaikovsky, Ravel, Adler. Alice Tully Hall at 8. $7.

DAVID NORTHINGTON, pianist. Works by Scarlatti, Beethoven, Quincy Porter, Copland, Liszt. Alice Tully Hall at 3. $6–$10.

GENA RAPS, pianist. Works of Beethoven, Haydn, Stravinsky Bach; N.Y. premieres by Biscardi and Dvorak. Merkin Concert Hall at 8. $10.

INDEPENDENT BLACK OPERA SINGERS—*Arias*, classical songs, spirituals. Merkin Concert Hall at 3. $10.

MARY ANN HEYM, pianist. Works by Haydn, Beethoven, Chopin, Prokofiev, Schumann. Carnegie Recital Hall at 8:30. $7, $10.

CLAUDIO JAFFE, cellist, with pianist Elizabeth Sawyer. Works by Villa-Lobos, Schubert, Ravel, Weber, others. Carnegie Recital Hall at 5:30. $8.

LEAVE IT TO JANE—The 1917 Jerome Kern musical, in concert form, by the New Amsterdam Theatre Co. Town Hall at 5. $12.50 and $16.50 (also 3/11 at 8).

RIDGE STRING QUARTET—Haydn's String Quartets Op. 9, No. 2; Op. 17, No. 2; Op. 20, No. 2; Op. 33, No. 2. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

AVIVA PLAYERS—*Mezzo-soprano* Mira J. Spektor, violinist Asya Meshberg, pianist Dorothy Indenbaum, cellist Anna Veltman. Songs by Mahler, Schumann, Chaminade, Faure, Mamlok (premiere), others. West Side YMCA, 5 W. 63rd St. (787-4400), at 8. $6.

WOMEN'S HISTORY MONTH CONCERT—Sopranos Annette Augeri, Lori Corrsin, Paula Florea, Beth McCullogh, with pianist James Bassi. Classical and musical-comedy songs with music and/or lyrics by women. Marymount Manhattan College, 221 E. 71st St. (7367-8525, weekdays noon–3), at 2:30. $5, in advance $4.

CONSTANCE GREEN, soprano/**JEFFREY JAMNER,** pianist. Music by Bach, Beethoven, Chopin, Debussy, Britten, Rachmaninoff, Mozart. Mannes College of Music, 150 W. 85th St. (580-0210), at 7:30. Free.

CHRISTIAN MARCLAY—See 3/9.

NEWBAND—At 3. See 3/9.

SAM EDELSTON/ILLENE WEISS—Songs and comedy. 14 East at the Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

QUEENS SYMPHONY ORCHESTRA—At 3. See 3/9.

ADRIENNE TORF/JUNE JORDAN—"The poetry of music and the music of poetry." Celebrate Brooklyn program. Gospel, reggae, calypso, new wave, and more. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn (718-788-0055), at 2. $4.

ALISON JONES, members of the Brooklyn Chamber Orchestra. Works of Hindemith, Bach, Schumann, Beethoven. Flatbush-Tompkins Bldg., Assembly Hall, E. 18th St. and Dorchester Rd. (718-252-6162), at 3:15. $5.

SHIGEO NERIKI, others. See 3/7. Today at 4.

CONCERTS IN CHURCHES—Music Before 1800 presents p.a.n. (ensemble project ars nova), in a N.Y. debut recital. Music from the Italian trecento. Corpus Christi, 529 W. 121st. St., at 3. $7. . .Bronx Arts Ensemble Orchestra, John DeMain conductor; bassoonist William Scribner, clarinetist Roger Hiller, narrator Gerry Bloomberg. Mozart's Symphony No. 40; Ginastera's *Variaciones Concertantes*; Stokes's *Five Verbs of Earth Encircled* (N.Y. premiere); Strauss's *Duet Concertino.* Fordham U. Church, Bronx Rose Hill campus at Southern Blvd., at 3. $7. . .Vivaldi's *Gloria*; Poulenc's *Gloria*; Poulenc's Four Lenten Motets. Madison Avenue Presbyterian, 73rd St., at 4. $5. . .The Rachmaninoff Trio. Works by Beethoven, Barab, Turina, Arensky. Metropolitan Duane, Seventh Ave. at 13th St., at 3. $5. . .Jill McManus, composer-pianist, and ensemble. Tribute to composers of the Hopi Nation of Arizona, including first N.Y. performances. St. Peter's, Lexington Ave. and 54th St., at 7. $5. . .Paul Halley, organist; following Candlelight Choral Vespers. St. John the Divine, Amsterdam Ave. and 112th St., at 7. Offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 3/4 at 8: Verdi's *Ernani,* Fulton conducting; with Mitchell, Mauro, Elvira, Plishka. 3/5 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Maliponte, V. Moldoveanu, Carlson, Berberian. 3/6 at 6:30: Wagner's *Die Meistersinger,* Perick conducting; with Haeggander, Sooter, Rendall, Weller, Nentwig, Howell. 3/7 at 8: Gershwin's *Porgy and Bess,* Levine conducting; with R. Alexander, Martin, Quivar, Estes, Williams, Baker, David Arnold (debut). 3/8 at 8: *Manon Lescaut*; same as 3/5. 3/9 at 2: *Ernani*; same as 3/4 (broadcast, WQXR). 3/9 at 8: *Porgy and Bess*; with R. Alexander, Martin, Tyler, Mosley, Thacker, Thompson, Arnold.

Other

FAUST, by Gounod. Amato Opera, Bowery and 2nd St. (228-8200). 3/9, 16, 22, 23, 30 at 7:30; 3/10, 17, 31 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 3/10: Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

THE MIKADO, by Gilbert and Sullivan. New York Gilbert and Sullivan Players. Symphony Space, 3/8, 14, 15 at 8; 3/9, 16 at 3 and 8; 3/10, 17 at 3. $11–$18; $9–$15 for seniors, children. 3/14 performance is a gala 100th-birthday salute to *The Mikado.*

VILLAGE LIGHT OPERA GROUP—50th-anniversary concert. Excerpts from the troupe's Gilbert and Sullivan repertory, and from operettas by Friml, Lehar, Herbert, others. Morris Haft Auditorium, F.I.T., 227 W. 27th St., 3/10 at 7. $15.

LA BOHEME, by Puccini. Regina Opera Theater, at Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555), 3/9 at 8; 3/10 at 4. $7.

MADAMA BUTTERFLY, by Puccini, in English• Richmond Theatre Collection, Faith Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-4067). 3/8, 9, 15, 16 at 8; 3/10, 17 at 3. $6.

LA PUMA OPERA WORKSHOP—3/8 at 7, Puccini's *Manon Lescaut.* Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. (864-0712). Contribution.

Dance

The Joffrey Ballet
At the New York State Theater

MARCH 6–31, $5–$35. 3/6 at 7:30; 3/7, 8 at 8; 3/9 at 2 and 8: Cranko's *Romeo and Juliet.* 3/6 performance is a gala (phone 265-7300). 3/12 at 8: *Italian Suite, Transfigured Night, Rodeo.* 3/13 at 8: *Cloven Kingdom, Hexameron* (N.Y. premiere), *Le Beau Danube.* 3/14 at 8: *Italian Suite, Transfigured Night, Rodeo.*

Merce Cunningham Dance Company
At the City Center

MARCH 5–17, $12–$25. 3/5 at 7:30, 3/7 at 8: *Duets, Phrases, Pictures.* 3/6 at 8: *Trails, Doubles, Pictures.* 3/8 at 8: *Trails, Doubles, Roadrunners.* 3/9 at 2: *Inlets 2, Phrases, Roadrunners.* 3/9 at 8: *Inlets 2, Phrases, Pictures.* 3/10 at 2: *Duets, Pictures, Locale.* 3/12 at 8: *Doubles,* new work, *Pictures.* 3/13 at 8: new work, *Doubles, Phrases.* 3/14 at 8: *Locale, Quartet, Pictures.* 3/15 at 8: *Doubles, Quartet, Pictures.* 3/16 at 2: new work, *Phrases, Roadrunners.* 3/16 at 8: *Doubles,* new work, *Phrases.* 3/17 at 2: new work, *Phrases, Pictures.*

Other

LOUISVILLE BALLET—3/8 at 8: *Donizetti Variations, La Fete Etrange, Tunes* (premiere). 3/9 at 8, 3/10 at 2: *Donizetti Variations, The Trojan Women, Cakewalk.* Brooklyn Center for the Performing Arts, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). $8–$12.

ANN ROBERTS AND DANCERS—Cunningham Studio, 463 West St. (865-6272). 3/7, 8, 9 at 8:45. $7.

BALLET GRAN FOLKLORICO DE MEXICO—International Festival, at the Triplex, 199 Chambers St. (618-1900). 3/8 at 8. $10, $12.

CAROL CONWAY DANCE COMPANY—Three premieres and three repertory works. St. Mark's Church in-the-Bowery, Second Ave. at 10th St. (674-8034). 3/7–10 at 8. $7.

CHRIS BURNSIDE—Program includes premiere of "Pass-Age." P.S. 122, First Ave. and 9th St. (477-5288). 3/8, 9, 10 at 9. $6.

DANCE KINETIC—Lincoln Center Library, 3/5 at 4. Free.

DON REDLICH DANCE COMPANY—Works by Hanya Holm: *Ratatat, Jocose, Rota,* and a new work. Joyce Theater, 3/6 at 7:30, 3/7, 9 at 8; 3/10 at 2. $15.

IMPULSE DANCE COMPANY—Lincoln Center Library, 3/11 at 4. Free.

JOSE MOLINA BAILES ESPANOLES—Carnegie Hall, 3/9 at 8. $12.50–$20.

MANHATTAN MOTION DANCERS—Studio Performances, 31/21 Dance Studio, 31 W. 21st St., 3/8 at 9:30, 3/9 at 8. $4

MARK TAYLOR AND FRIENDS—Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 3/9, 10 at 8. $7.

MEG EGINTON AND COMPANY—Two premieres: "Portamento, or What Giotto Told Me" and "Hard Scrabble." Harkness Center, 4 E. 75th St. (924-0077). 3/7, 8, 9, at 8. $7.

MESTRE & CO.—"Games"; music by Jarre, choreography by Yvonne Mestre. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 3/8 at 8. $5.

RALPH LEMON/CROSS PERFORMANCE—Premiere of "Folktales," a dance-theater work. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/7, 8, 9 at 8; 3/10 at 3. $7.

RIVERSIDE DANCE FESTIVAL—Gus Giordano Jazz Dance Chicago. 3/7, 9, 10 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $7.

RUSH DANCE COMPANY—Premiere of "R.A.B.," with computer animation. Joyce Theater, 3/5 at 7:30, 3/8 at 8, 3/9 at 2, 3/10 at 7:30. $12.50.

STEPHANIE SKURA, experimental choreography. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/5 at 8. $7.

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RADIO HIGHLIGHTS

Wed., March 6

3:00/WNCN—Chopin: Andante Spianato and Grande Polonaise Brillante, Op. 22; **C.P.E. Bach:** Sym #1 in D.

WNYC—Pettersson: Sym #8.

4:04/WQXR-AM/FM—Wieniawski: Fantasia on Themes from Gounod's "Faust"; **Handel:** Sonata in F, Op. 1; **Brahms:** Rhapsody #1 in b, Op. 79.

5:00/WNCN—Geminiani: Sonata for Guitar, Cello & Harpsichord #3 in D; **Schumann:** Fantasiestucke for Clarinet & Piano, Op. 73 (trans. for Violin); **Bodinus:** Sonata for 2 Flutes in E.

6:00/WNCN—F. and C. Doppler: Valse di bravura, Op. 33; **Mendelssohn:** Sym for Strings #5 in B; **Bach:** Cto for Harpsichord #5 in f; **Saint-Saens:** Havanaise, Op. 83.

7:00/WNYC—Nielsen: Pan & Syrinx Ov; **Prokofiev:** Winter Bonfire; **Haydn:** Baryton Trio in D.

7:03/WQXR-AM/FM—Monn: Violin Cto in B-Flat; **Schumann:** Novelette in D, Op. 21; **Lehar:** Waltzes from The Court Of Luxembourg.

8:00/WNCN—Gebauer: *Bassoon Trio in B-Flat*, Op. 33, #3; **Corelli:** Sonata for Violin & Continuo in e, Op. 5, #8; **Schubert:** Landler, Op. 171; **Gluck:** Orfeo ed Eurydice: Ballet Music.

WNYC—Brooklyn Academy of Music Chamber Music. Trio di Milano. **Beethoven:** Trio in G, Op. 121a; **Ravel:** Trio in a; **Schumann:** Trio in d, Op. 63.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto #2 in F; Variations on a Theme of Haydn, Op. 56.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With pianist Peter Serkin. **Weber:** Oberon Ov; **Brahms:** Cto for Piano #1 in d, Op. 15; **Shostakovich:** Sym #5 in d, Op. 47.

Thurs., March 7

3:00/WNCN—Chopin: Impromptu #1 in A-Flat, Op. 29; **Mendelssohn:** Cto for Piano #1 in g, Op. 25.

WNYC—Schubert: Winterreise.

4:04/WQXR-AM/FM—Ravel: *Sonatine en Trio*; **Holzbauer:** Cto in E-Flat for Viola & Cello; **Sor:** Variations on a Theme by Mozart; **Bizet:** Ov from L'Arlesienne Suite #1.

5:00/WNCN—Wagner: Gotterdammerung: Dawn and Siegfried's Rhine Journey; **Locatelli:** Sonata for 2 Flutes in e; **Ravel:** Tzigane.

6:00/WNCN—Mozart: Qt #8 in F; **Nielsen:** Helios Ov, Op. 17; **Prokofiev:** Romeo and Juliet, Op. 64: Highlights.

7:00/WNYC—Cassado: Suite for Solo Cello; **Scriabin:** Vers la flamme; **Franck:** Le Chasseur maudit.

7:03/WQXR-AM/FM—The Rogeri Trio live from the WQXR concert theater.

8:00/WNCN—Haydn: Sonata for Piano #58 in C; **Glinka:** Spanish Overture #1 "Jota Aragonesa"; **Telemann:** Fantasia for Harpsichord in G.

WNYC—Minnesota Orchestra. Neville Marriner, conductor. **Tippett:** Triple Cto; **Dvorak:** Sym #6 in D, Op. 60.

8:05/WQXR-AM/FM—Bach: Suite #2 in b; **R. Strauss:** Death and Transfiguration.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. With pianist Misha Dichter. **Liszt:** Sonata in b.

Fri., March 8

3:00/WNCN—Roman: Sinfonia #20 in e; **Mendelssohn:** Sym #4 in A, Op. 90, "Italian"; **Albinoni:** Cto a 5 in C, Op. 5, #12.

WNYC—Coward: Conversation Piece.

4:04/WQXR-AM/FM—C.P.E. Bach: Harpsichord Cto #5 in G; **Dvorak:** Romance in f; **Chopin:** Mazurka #23 in D, Op. 33.

5:00/WNCN—Mozart: Sym in D; **Geminiani:** Cto Grosso in d, Op. 7; **Schumann:** Genoveva Overture, Op. 81.

6:00/WNCN—Mozart: Sonata for Piano #15 in C; **Donizetti:** Cto for English Horn in G; **Verdi:** Macbeth: Ballet Music.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Vivaldi: *Cto for 4 Violins* and Cello in b; **Ravel:** Valses Nobles et Sentimentales; **Beethoven:** Rondino in E-Flat.

8:00/WNYC—Birgit Nilsson Sings Beethoven; Leontyne Price & Marilyn Horne in Concert at the Met.

8:05/WQXR-AM/FM—Bach: Clavier Cto #1 in d; **Vaughan Williams:** Old King Cole.

9:00/WNCN—Scriabin: Fantasia in a; **Vitali:** Sinfonia for 2 Trumpets & 2 Oboes; **Falla:** El Amor Brujo.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Isaiah Jackson, conductor. With soprano Sarah Reese. **Roussel:** Suite #2 from Bacchus et Ariane; **Verdi:** Two Arias from Il Trovatore; **Barber:** Summer of 1915 from "Knoxville"; **Elgar:** Enigma Variations, Op. 36.

Sat., March 9

10:00 a.m./WNCN—Brahms: Academic Festival Ov, Op. 80; **MacDowell:** Cto for Piano #2 in d, Op. 23; **Ravel:** Menuet antique.

WNYC—Kodaly: Dances of Galanta; **Dohnanyi:** Violin Sonata, Op. 21.

10:04 a.m./WQXR-AM/FM—Brahms: Rondo from Serenade #1 in D, Op. 11; **Haydn:** Oboe Cto in C; **Gould:** *Prologue and Waltzes* from Fall River Legend.

11:00 a.m./WNCN—Haydn: Sonata for Piano #29 in E-Flat; **J. C. Bach:** Sonata for Flute & Piano #3 in E-Flat; **Telemann:** Cto for Oboe in G.

12:00/WNYC—1984 Salzburg Festival. Vienna Philharmonic. James Levine, conductor. **Mendelssohn:** Elijah, Op. 70.

12:05/WQXR-AM/FM—C.P.E. Bach: Harpsichord Cto #3 in E-Flat.

1:00/WNCN—G. Bohm: Suite #1 in c; **Tchaikovsky:** Sym #6 in b, Op. 74, "Pathetique."

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** Ernani (Caballe, Mauro, Elvira, Plishka/Fulton).

3:00/WNCN—Diabelli: Sonata for Guitar in A; **Tchaikovsky:** Cto for Piano #1 in b-flat, Op. 23.

4:00/WNCN—Vivaldi: Four Seasons: Autumn, Op. 8, #3; **Saint-Saens:** Qt #1 in C; **Milhaud:** Saudades do Brasil: First Group.

5:04/WQXR-AM/FM—Haydn: Notturni; **Chopin:** Scherzo #3 in c-sharp, Op. 39; **Faure:** Pavane; **Bach:** Fugue in C from Toccata, Adagio & Fugue; **Mozart:** Violin Cto #3 in G.

7:00/WNCN—Anniversary Concert. Arturo Toscanini, Antonio Vivaldi and Julius Rudel. **J. Strauss Jr.:** A Night in Venice Ov; **Vivaldi:** Cto for 2 Trumpets in C, Op. 46, #1.

8:00/WNCN—Artist's Image. Bernard Haitink, conductor. **Ravel:** La Valse; **Liszt:** What One Hears on the Mountain.

9:00/WKCR—Opera Topics with Lorenzo Alvary.

WNCN—Saturday Night Opera. **Wagner:** Tristan und Isolde (M. Price, Fassbaender, Kollo, Fischer Dieskau, Moll, Leipzig Radio Chorus, Dresden State Orch/Kleiber).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Simon Rattle, conductor. With soprano Elise Ross. **Stravinsky:** Qt #2 for Voice & Orch; **Sibelius:** Sym #1 in e, Op. 39.

9:30/WKCR—Callas Celebration. With Stefan Zucker, host. **Cherubini:** Medea (Callas, Barbieri).

Sun., March 10

9:04 a.m./WQXR-AM/FM—Mozart: Sym #35 in D; **Tchaikovsky:** *Romeo* and Juliet.

10:00 a.m./WNCN—Classic Guitar. **Mignone:** Studies for Guitar: #1-5; **Various:** Guitar Works; **Rodrigo:** Romance de Durandarte.

12:00/WNCN—Chamber Music Society of Lincoln Center. **Mozart:** Fugues after Bach; **Beethoven:** String Qt, Op. 95; **Berg:** String Qt, Op. 3.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor. **Beethoven:** Sym #6, "Pastoral"; **Debussy:** Prelude to The Afternoon of a Faun; **Scriabin:** Sym #4, "Poem of Ecstasy."

2:05/WQXR-AM/FM—A tribute to Domenico Scarlatti.

3:00/WNCN—Beethoven: Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight"; **Wagner:** Die Meistersinger: Prelude.

3:04/WQXR-AM/FM—New York Philharmonic. Myung-Whun Chung, conductor. With violinist Kyung-Wha Chung. **Mozart:** Sym #28 in C; **Dvorak:** Violin Cto in a, Op. 53; **Prokofiev:** Sym #6 in E-Flat, Op. 111.

4:00/WNCN—Rossini: La Gazza Ladra: Ov; **Tchaikovsky:** Qt #1 in D, Op. 11; **Vivaldi:** Al Santo Sepolcro: Sonata.

6:00/WNYC—Sequentia. The innovative ensemble specializes in music from the 12th through 14th centuries. "Love and Lamentation in Medieval France."

7:00/WNCN—Anniversary Concert. Maurice Ravel and Johann Strauss, Sr. **Ravel:** Gaspard de la Nuit; **J. Strauss Sr.:** Tivoli-Rutschwalzer, Op. 39.

8:00/WNYC—Los Angeles Philharmonic. Michael Tilson Thomas, conductor. **Ives:** Holidays Sym; **Gershwin:** Second Rhapsody; **Beethoven:** Sym #7.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** Il Trovatore (Domingo, Plowright, Fassbaender, Zancanaro, Orch & Chorus of the Academy di St. Cecilia/Giulini).

10:00/WNYC—Stravinsky: Sym #1 in E-Flat.

Mon., March 11

3:00/WNCN—Lalo: Sym in g; **Liszt:** Polonaise #2 in E; **Gassmann;** L'Amore Artigiano: Ov.

4:04/WQXR-AM/FM—Otto: Trumpet Cto in E-Flat; **Wagner:** Ov from The Flying Dutchman; **Schubert:** Lob der Tranen.

5:00/WNCN—Clementi: Sonata for Piano in A, Op. 25, #4; **J. Strauss Jr.:** Blue Danube Waltz, Op. 314; **Albeniz:** Azulejos.

6:00/WNCN—Schumann: Ov to Goethe's "Hermann und Dorothea," Op. 136; **Borodin:** In the Steppes of Central Asia; **Moszkowski:** Carmen Fantasy.

7:00/WNYC—Bach Festival. Cantata #35; Suite #1 in G for solo Cello; Fantasy in c.

7:03/WQXR-AM/FM—Bach: Ov from Suite #2; **Chausson:** Poeme; **Schubert:** Moment Musicale #1 in C.

8:00/WNCN—Mozart: Minuets; **Rachmaninoff:** Preludes, Op. 23, #1-3; **Chopin:** Introduction and Polonaise Brillante for *Cello & Piano*, Op. 3.

WNYC—Bach: Cantata #40; Partita #2 in d; Motet, "Jesu, meine Freude."

8:05/WQXR-AM/FM—Bach: *Magnificat* in D; **Mozart:** Divertimento in D.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Emanuel Ax, pianist and Hakan Hagegard, baritone. **Schubert:** Schwanenggesang; **Duparc:** Three Songs: La *Vague et la Cloche*; Soupir; Phidyle. **Rangstrom:** King Erik's Songs.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Seiji Ozawa, conductor. With guitarist Manuel Barrueco; **Haydn:** Sym #7 in C, "Le Midi"; **Takemitsu:** Cto for Guitar & Orch.

Tues., March 12

3:00/WNCN—Rimsky-Korsakov: Le Coq d'Or: Suite; **Cimarosa:** Symphonie Concertante for 2 Flutes in G.

WNYC—Louis Krasner plays concertos by Berg & Schoenberg; Wittgenstein performs Ravel's Cto for the Left Hand.

4:04/WQXR-AM/FM—Dukas: The Sorcerer's Apprentice; **Schubert:** Rondo in A for Violin & Orch; **Scarlatti:** Sonata in G; **Tchaikovsky:** Andante *Cantabile from Qt #1 in* D.

5:00/WNCN—Schubert: Nocturne for Piano, Violin & Cello in E-Flat, Op. 148; **Vivaldi:** Four Seasons, Summer, Op. 8, #2; **Giuliani:** Sonata for Guitar in d, Op. 71, #3.

6:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in B-Flat; **Weber:** Invitation to the Dance; **Lalande:** Symphonies for the King's Supper.

7:00/WNYC—Bach Festival. Cantata #21; Aria variata alla maniera Italiana; Cantata #54; Cantata #11.

7:03/WQXR-AM/FM—Liapounov: Rhapsody on Ukrainian; **Scarlatti:** Sonata in f and Sonata in A; **L. Mozart:** Trumpet Cto in D.

8:00/WNCN—Kristine Ciesinski, soprano, and Katherine Ciesinski, mezz-soprano, live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto #13 in G; Suite #5 in g; **Casella:** Paganiniana.

9:00/WNYC—St. Paul Chamber Orchestra. **Mozart:** Sym #32 in G; **Mendelssohn:** Cto for Piano & Orch #1 in g, Op. 25.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Rafael Fruhbeck de Burgos. With pianist Jorge Bolet. **Gluck:** Ov from Alceste; **Weber:** Konzertstuck in f, Op. 79; **Franck:** Symphonic Variations.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 6–8 and 11–12

❷ WCBS 212-975-4321
❹ WNBC 212-664-4444
❺ WNEW 212-535-1000
❼ WABC 212-887-7777
❾ WOR 212-764-7000
⓫ WPIX 212-949-1100
⓭ WNET 212-560-2000
㉑ WLIW 516-454-8866
㉛ WNYC 212-669-7800
Ⓗ HOME BOX OFFICE 212-484-1100
Ⓝ UPTOWN 212-942-7200
Ⓢ SHOWTIME 212-708-1600
Ⓦ WOMETCO (WHT) 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Wed/My Mother Was Never a Kid
Thu/Two of Hearts
Mon/Life on Earth: Building Bodies
Ⓢ Thu/The Little Detective

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Fri/Movie: Misty
Ⓢ Fri/Fatty Finn
Mon/David Copperfield
Tue/Animal Talk

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Thu/Movie: Sounder
Mon/My Mother Was Never a Kid
Tue/The Camel Boy
Ⓢ Thu/A Tale of Four Wishes

7:30
❺ Fat Albert
⓫ Scooby Doo
Ⓗ Wed/Movie: Superman III
Ⓢ Wed/Animal Talk
Tue/The Little Detective

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Fri/Braingames
Mon/Movie: Sounder
Ⓢ Thu/Movie: Clash of the Titans
Fri/Movie: The Sting II
Mon/Movie: Splash

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Fri/Movie: Cracking Up
Tue/Movie: Brady's Escape
Ⓢ Wed/Faerie Tale Theatre
Tue/Fatty Finn

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓗ Thu/Gotta Dance, Gotta Sing
Ⓦ Wed/Movie: Of Unknown Origin
Thu/Movie: Angel
Fri/Movie: Love and Death
Mon/Movie: Tootsie
Tue/Movie: Mother Lode

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Laverne & Shirley
Ⓢ Wed/The Paper Chase

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/Movie: Somewhere in Time
Thu/Movie: The Ice Pirates
Fri/Movie: Hanover Street
Mon/Movie: Let's Spend the Night Together
Tue/Movie: Superman III
Ⓢ Thu/Movie: Bridge to the Sun
Fri/Movie: The Journey
Mon/Movie: Bridge to the Sun
Tue/Movie: A Song Is Born

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family
Ⓢ Wed/Movie: The Spy With My Face
Ⓦ Wed/Movie: Rachel, Rachel

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Bewitched
Ⓦ Thu/Movie: A Night in Heaven
Fri/Movie: Cujo
Mon/Movie: The Lonely Guy
Tue/Movie: Angel

11:30
❹ Scrabble
❼ Family Feud
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓗ Mon/Video Jukebox

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/Coming Attractions
Thu/Movie: Max Dugan Returns
Fri/Not *Necessarily* the News
Mon/Movie: Unfaithfully Yours
Ⓢ Wed/Movie: Twilight Zone—The Movie
Thu/Movie: Romantic Comedy
Mon/Somewhere Tomorrow
Tue/Movie: Brainstorm

12:15
Ⓦ Wed/Movie: Lassiter

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: Crosscurrent (1971). Robert Hooks.
Thu/Movie: Kona Coast (1968). Richard Boone.
Fri/Movie: The 3,000 Mile Chase (1977). Cliff DeYoung, Glenn Ford.
Mon/Movie: Baby, the Rain Must Fall (1965). Steve McQueen, Lee Remick.
Tue/Movie: On Any Sunday (1971). Documentary about motorcycle racing.
Ⓗ Wed/Movie: Brady's Escape
Fri/Movie: Lone Wolf McQuade
Tue/Culture Club in Concert
Ⓢ Fri/Movie: Splash

12:45
Ⓦ Tue/Movie: Superman III

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Alive and Well (except Thu)
Thu/College Basketball: Big East Quarterfinals (TBA)
Ⓦ Thu/Movie: Terms of Endearment
Fri/Movie: All the Right Moves
Mon/Movie: Experience Preferred . . . but Not Essential

1:30
❷ As the World Turns
Ⓗ Tue/Movie: The Secret Life of Walter Mitty
Ⓢ Mon/Movie: The Red Danube

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild (except Thu)
Ⓗ Wed/Movie: The Secret Life of Walter Mitty
Thu/Movie: My Favorite Year
Mon/Movie: Cracking Up
Ⓢ Thu/Somewhere Tomorrow
Tue/Movie: Until They Sail
Ⓦ Wed/Movie: Heatwave

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough (except Thu)
⓫ Tom and Jerry
Ⓗ Fri/Movie: The Brink's Job
Ⓢ Wed/The Enchanted Journey
Fri/Movie: Space Raiders

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game (except Thu)
⓫ Superfriends
Ⓦ Fri/Movie: Love and Death
Mon/Movie: Tootsie
Tue/Movie: Mother Lode

3:15
Ⓦ Thu/Movie: Angel

3:30
❺ Plastic Man (except Mon)
Mon/**Special**: Rose Petal Palace
❾ Newlywed Game (except Thu)
⓫ Heathcliff
Ⓗ Thu/Oliver and the Artful Dodger
Mon/Not *Necessarily* the News
Tue/Gotta Dance, Gotta Sing

3:35
⓭ Wed–Fri/Sesame Street

3:40
⓭ Mon–Tue/Sesame Street

3:45
Ⓦ Wed/Movie: Of Unknown Origin

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy (except Wed)
Wed/Afterschool Special
❾ Wed/Movie: The Bandits (1967). Robert Conrad.
Fri/Movie: One Man Jury (1978). Jack Palance.
Mon/Movie: A Night to Remember (1958). Kenneth More. Humanity in all its variations aboard the *Titanic.* Wonderful.
Tue/Movie: Death of Ocean View Park (1979). Martin Landau.
⓫ Voltron
Ⓗ Wed/My Mother Was Never a Kid
Mon/Movie: Sounder
Ⓢ Wed/Faerie Tale Theatre
Thu/A Tale of Four Wishes
Fri/The Amazing Mr. Blunden
Mon/David Copperfield
Tue/Fatty Finn

4:30
❹ People's Court
❺ Brady Bunch
❼ New $100,000 Name That Tune (except Wed)
⓫ Happy Days
Ⓗ Fri/Braingames
Tue/The Camel Boy

4:45
⓭ Mon–Tue/Mister Rogers' Neighborhood

4:55
⓭ Wed–Fri/Mister Rogers' Neighborhood

5:00
❷ News
❹ ❼ News
❺ Dukes of Hazzard
❾ Thu/Hawaii Five-O
⓫ Little House on the Prairie
Ⓗ Wed, Fri/Fraggle Rock
Thu/Movie: Sounder
Ⓢ Wed/Animal Talk
Thu/The Little Detective
Ⓦ Thu/Movie: The Brass Ring
Fri/Movie: Kidco
Mon/Peter and the Wolf
Tue/The Enchanted Journey

5:15
Ⓦ Wed/Movie: Crackers

5:25
⓭ Mon–Tue/3-2-1 Contact

5:30
⓭ Wed–Fri/3-2-1 Contact
Ⓗ Wed/Movie: Unfaithfully Yours
Fri/Movie: Cracking Up
Ⓢ Mon/Rebellious Jukebox
Tue/The Little Detective

Evening, Mar. 6–8 and 11–12

Wed., Mar. 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ World Chronicle
Ⓢ Movie: Come and Get It

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ Movie: Lassiter

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **NBA:** Knicks vs. Detroit Pistons
⓫ News
㉑ Long Island Report
㉛ Ski Week
Ⓗ Braingames

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)

⑪ Movie: Sharon: Portrait of a Mistress (1977). Trish Van Devere.
⑬ National Geographic Special—Ballad of the Irish Horse
㉑ All Creatures Great and Small
㉛ Eye on Dance
Ⓗ Movie: Somewhere in Time
Ⓝ Movie: The Dresser
Ⓢ Movie: Twilight Zone—The Movie

8:30
② E/R
⑤ Rituals
㉛ Looking East

9:00
② Movie: Author, Author! (1982). Al Pacino, Dyan Cannon.
④ TV Movie: Hell Town. Robert Blake.
⑤ Merv Griffin
⑦ Dynasty (cc)
⑬ Discover
㉑ Not the Nine O'Clock News
㉛ Gotta Make This Journey: Sweet Honey in the Rock
Ⓦ Movie: A Midsummer Night's Sex Comedy

9:30
㉑ Butterflies

10:00
⑤ ⑨ ⑪ News
⑦ Hotel (cc)
⑬ Rock and Rollin' With Phil Spector
㉑ The Bounder
㉛ Videoville
Ⓗ Movie: Superman III
Ⓝ Movie: The Sorrow and the Pity
Ⓢ Movie: Surf II

10:30
⑨ Hockey: Rangers vs. Vancouver
⑪ News
㉑ Only When I Laugh

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓦ Movie: Sizzle

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America
Ⓢ Movie: Private School

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Austin City Limits

12:10
Ⓗ Movie: Unfaithfully Yours

12:15
Ⓦ Movie: Heatwave

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight

12:40
② Movie: Deliver Us From Evil (1973). George Kennedy, Jan-Michael Vincent.

1:00
⑦ Movie: Dan Candy's Law (1973). Donald Sutherland, Kevin McCarthy.
⑨ The Saint
⑪ One Step Beyond

1:10
Ⓢ Movie: Now and Forever

1:30
④ News
⑤ Hogan's Heroes
⑪ News

1:50
Ⓗ Coming Attractions

2:00
② News
④ Sally Jesse Raphael
⑤ Movie: Journey Into Midnight (1968). Chad Everett, Julie Harris.
⑨ Joe Franklin
⑪ Movie: Once the Killing Starts (1974). Patrick O'Neal, Patricia Donahue.
Ⓦ Movie: Of Unknown Origin

2:25
Ⓗ Movie: Brady's Escape

2:30
④ Candid Camera

2:45
Ⓢ Movie: Come and Get It

3:00
④ Treasure Hunt
⑨ Movie: Phantom Lady (1944). Franchot Tone, Alan Curtis.

3:30
④ Here's Lucy
⑪ F Troop
Ⓦ Movie: Rachel, Rachel

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:04
⑤ Cmesat

4:05
Ⓗ Movie: Somewhere in Time

4:30
④ Here's Lucy
⑪ Biography: Winston Churchill
Ⓢ Movie: Surf II

4:34
⑤ Cmesat

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Thu., Mar. 7

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Barbara's World of Horses and Ponies
㉛ Why in the World
Ⓢ Movie: A Song Is Born

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ College Basketball: Big East Quarterfinals (TBA)
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓗ Two of Hearts
Ⓦ Movie: Wonder Man

7:30
② Wheel of Fortune
④ Family Feud
⑤ *All in the Family*
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ This Old House

8:00
② Magnum, P.I.
④ Cosby Show
⑤ PM Magazine
⑦ Movie: Buddy Buddy (1981). Jack Lemmon, Walter Matthau.
⑪ Movie: Sex and the Married Woman (1977). Joanna Pettet, Barry Newman.
⑬ New York's Master Chefs
㉑ Legends of Country Music
㉛ Tax Break '85
Ⓗ Movie: The Ice Pirates
Ⓝ Movie: Edith and Marcel
Ⓢ Movie: Romantic Comedy

8:30
④ Family Ties
⑤ Rituals
⑬ Innovation

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑬ Mystery!: The Case of the Discontented Soldier
Ⓦ Movie: A Night in Heaven

9:30
④ Night Court
⑨ Hockey: Rangers vs. Calgary Flames

10:00
② Knots Landing
④ Hill Street Blues
⑦ 20/20 (cc)
⑪ News
⑬ Air Force One: The Planes and the Presidents
㉛ Tony Brown's Journal
Ⓗ Carlin on Campus
Ⓢ Bizarre 7

10:30
⑪ News
㉛ America's Black Forum
Ⓝ Movie: One Potato, Two Potato
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Charley Pride at Devil's Lake
Ⓗ Movie: The Lonely Guy
Ⓢ Movie: Clash of the Titans
Ⓦ Movie: A Scent of Heather

11:30
② Night Heat
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑪ Honeymooners

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ College Basketball: Big East Quarterfinals (delayed broadcast, TBA)
⑪ Star Trek
⑬ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ Nightly Business Report

12:15
Ⓝ Movie: The Girl From Chicago

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ Movie: Terms of Endearment

12:35
Ⓗ Movie: Jinxed

12:40
② Sex and the Single Parent

1:00
⑦ Movie: Small Town in Texas (1976). Timothy Bottoms, Susan George.
⑪ One Step Beyond
Ⓢ Movie: The Last Fight

1:30
④ News
⑤ Hogan's Heroes
⑪ News

2:00
② News
④ Sally Jesse Raphael
⑤ Movie: Little Murders (1971). Elliott Gould, Donald Sutherland. Jules Feiffer black comedy, with NYC supplying the color.
⑨ Joe Franklin
⑪ Movie: One Deadly Owner (1974). Donna Mills, Lawrence Payne.

2:20
Ⓗ Movie: First Blood

2:30
④ Candid Camera
Ⓢ Movie: Romantic Comedy

2:45
Ⓦ Movie: Angel

3:00
④ Treasure Hunt
⑨ Movie: Madonna of the Seven Moons (1946). Stewart Granger.

3:30
④ Here's Lucy
⑪ F Troop

4:00
④ Here's Lucy
⑪ Abbott and Costello
Ⓗ Movie: My Favorite Year

4:20
Ⓢ Movie: A Song Is Born

4:30
④ Here's Lucy
⑪ Biography: Clarence Darrow

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓗ Coming Attractions

5:35
Ⓗ Gotta Dance

Fri., Mar. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓢ Movie: The Sting II

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ College Basketball: Big East Semifinals (TBA)
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓗ Puff the Magic Dragon
Ⓦ Movie: Cujo

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ The Earth Explored
Ⓗ Not *Necessarily* the News

8:00
② The Magic of David Copperfield VII
④ Code Name: Foxfire
⑤ PM Magazine
⑦ Benson (cc)
⑪ Special: 1985 Golden Globe Awards (taped Jan. 26 in Los Angeles).
⑬ Washington Week in Review
㉑ Sing Along With Mitch
㉛ Masterpiece Theatre: The Jewel in the Crown
Ⓗ Movie: Lone Wolf McQuade
Ⓝ Movie: Over the Brooklyn Bridge
Ⓢ Movie: Reckless

8:30
⑤ Rituals
⑦ Webster (cc)
⑬ Wall $treet Week

9:00
② Dallas
④ V
⑤ Merv Griffin
⑦ Street Hawk (cc)
⑬ Great Performances—*Purlie.* Melba Moore and Robert Guillaume recreate their original roles in this 1970 Broadway musical.
㉑ Movie: The Big Broadcast of 1937 (1936). Jack Benny, George Burns.
㉛ Hands That Picked Cotton
Ⓦ Movie: The Osterman Weekend

9:30
Ⓢ Movie: Risky Business

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Matt Houston (cc)
㉛ The Republic by Richard Bales
Ⓗ *Movie: Revenge of the Ninja*
Ⓝ Movie: Rear Window

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report
Ⓦ Movie: Country Comfort

11:30
② TV Movie: The Beasts Are on the Streets (1978). Carol Lynley, Dale Robinette.
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ *Honeymooners*
㉑ Latenight America
Ⓗ The Hitchhiker
Ⓢ Rebellious Jukebox

12 MIDNIGHT
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
Ⓗ Movie: D.C. Cab
Ⓝ Movie: Bad Boys

12:05
⑬ Movie: The Road to Morocco (1942). Bob Hope, Bing Crosby, Dorothy Lamour.

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓢ *Movie: Splash*
Ⓦ Movie: California Valley Girls

1:00
⑨ The Saint
⑪ One Step Beyond

1:30
⑤ America's Top Ten
⑪ News

1:45
② The Record Guide
Ⓗ Movie: Fort Apache, the Bronx
Ⓦ Movie: All the Right Moves

2:00
④ News
⑤ Movie: G-Men (1935). James Cagney.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:15
② Movie: The Jordan Chance (1978). Raymond Burr, Stella Stevens.

2:25
Ⓢ Movie: Percy

2:30
④ Sally Jesse Raphael
⑦ Movie: Swashbuckler (1976). Robert Shaw, James Earl Jones.

3:00
④ Candid Camera
⑨ Movie: Woman Times Seven (1967). Shirley MacLaine, Peter Sellers.
⑪ Children Running Out of Time

3:15
Ⓦ Movie: Love and Death

3:30
④ Music City USA

3:35
Ⓗ Movie: Purple Hearts

3:37
⑤ Movie: Red Dust (1932). Clark Gable, Jean Harlow.

4:00
④ Hit City
⑪ Abbott and Costello

4:05
Ⓢ Movie: Space Raiders

4:14
② Newsmakers

4:30
④ Treasure Hunt
⑪ Biography: Charles de Gaulle

4:44
② Movie: Disco 9000 (1977). John Poole, Johnnie Taylor.

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:30
④ Here's Lucy
⑨ Movie: The Woman Eater (1959). George Coulouris, Vera Day. A plant has a taste for young girls.
⑪ News
Ⓢ The Amazing Mr. Blunden

Mon., Mar. 11

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ House for All Seasons
㉛ All About TV
Ⓗ Video Jukebox

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
Ⓗ Life on Earth: Building Bodies
Ⓢ Somewhere Tomorrow

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College
Ⓦ Movie: The Lonely Guy

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ PM Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ Baseball: Atlanta Braves vs. Yankees (preseason exhibition game at Fort Lauderdale, Florida).
⑬ Harlan County U.S.A.
㉑ Wild America
㉛ Discover: The World of Science
Ⓗ Movie: My Favorite Year
Ⓝ Movie: Rope
Ⓢ Faerie Tale Theatre

8:30
⑤ Rituals
⑨ Sale of the Century
㉑ Profiles in Nature
Ⓦ Movie: Purple Haze

9:00
② Kate & Allie
④ Special: The Most Beautiful Girl in the World
⑤ Merv Griffin
⑦ Movie: The Gauntlet (1977). Clint Eastwood, Sondra Locke.
⑨ Movie: I Wonder Who's Killing Her Now
㉑ Living Planet: A Portrait of the Earth (cc)
㉛ Gold Lust
Ⓢ Movie: Splash

9:30
② Newhart
Ⓗ Not *Necessarily* the News

10:00
② Cagney & Lacey
⑤ News
㉑ Encore
㉛ The Boy David
Ⓗ Movie: Purple Hearts
Ⓝ Movie: The Dresser

10:05
⑬ Woody Guthrie: Hard Travelin'

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report
Ⓢ Movie: Now and Forever
Ⓦ Movie: Lady of Lust

11:30
② Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:50
⑬ MacNeil/Lehrer NewsHour

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓗ Movie: Unfaithfully Yours
Ⓝ Movie: Loneliness of the Long Distance Runner

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ Movie: Experience Preferred . . . but Not Essential

12:40
② McMillan and Wife
Ⓢ Movie: Lady on the Bus

1:00
⑦ Movie: Oklahoma Crude (1973). George C. Scott, Faye Dunaway.
⑨ The Saint
⑪ One Step Beyond

1:30
④ ⑪ News
⑤ Hogan's Heroes

1:40
Ⓗ Movie: The Lonely Guy

2:00
② News
④ Sally Jesse Raphael
⑤ Get Smart
⑨ Joe Franklin
⑪ Christian Children's Fund
Ⓦ Movie: Tootsie

2:15
Ⓢ Rebellious Jukebox

2:30
④ Candid Camera
⑤ Best of Midday
⑪ Movie: Only a Scream Away (1974). Hayley Mills, Gary Collins.

3:00
④ Treasure Hunt
⑨ Movie: The Prisoner of Zenda (1952). Stewart Granger, Deborah Kerr.

3:15
Ⓗ Carlin on Campus

3:30
④ Here's Lucy
⑤ Off the Set
Ⓢ Somewhere Tomorrow

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:20
Ⓗ Movie: Let's Spend the Night Together

4:30
④ Here's Lucy
⑪ Biography: Thomas A. Edison

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:10
Ⓢ Faerie Tale Theatre

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Mar. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
Ⓗ Puff the Magic Dragon

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment
Ⓢ Movie: The Spy With My Face
Ⓗ Movie: Brady's Escape

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ Movie: The Kingfisher

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Colorsounds

8:00
② Jeffersons
④ A-Team
⑤ PM Magazine
⑦ Three's a Crowd (cc)
⑨ News
⑪ Movie: Blood and Honor (1982). Jeffrey Frank, Steven Rubling. Part 1 (Part 2, Wed., Mar. 13, 8 p.m.).
⑬ Nova (cc)
㉑ Answerwise
㉛ Living Planet: A Portrait of the Earth
Ⓗ Movie: Fort Apache, the Bronx
Ⓝ Movie: The Sorrow and the Pity
Ⓢ Movie: Brainstorm

8:30
② Alice
⑤ Rituals
⑦ Who's the Boss? (cc)
⑨ Hockey: Islanders vs. St. Louis Blues
㉑ De Bono's Thinking Course
Ⓦ Movie: Metalstorm: The Destruction of Jared-Syn

9:00
② TV Movie: Seduced. Gregory Harrison, Cybill Shepherd.
④ Riptide
⑤ Merv Griffin
⑦ MacGruder and Loud (cc)
⑬ Frontline. Documentary examining the "Hillside Strangler." (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown
㉛ The Military and the News Media: A Matter of Intelligence

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Moonlighting
⑬ Tom Peters: Achieving Excellence
㉑ Music in Time
Ⓗ The Hitchhiker
Ⓢ Movie: Hot Dog . . . the Movie
Ⓦ Movie: Angel

10:30
⑪ News
㉛ A Taste of China
Ⓗ Culture Club in Concert

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report

11:30
② The Fall Guy
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ Movie: Hot Dog . . . the Movie
Ⓦ Movie: California Valley Girls

11:45
Ⓢ Bizarre 7

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
⑬ MacNeil/Lehrer NewsHour

12:15
Ⓢ Steambath

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓝ Movie: Bye Bye Brazil

12:40
② Columbo

12:45
Ⓢ Movie: Percy
Ⓦ Movie: Superman III

1:00
⑦ Movie: The Raiders (1964). Robert Culp, Brian Keith.
⑨ The Saint
⑪ One Step Beyond

1:10
Ⓗ Movie: Superman III

1:30
④ News
⑤ Hogan's Heroes
⑪ News

2:00
② News
④ Sally Jesse Raphael
⑤ Movie: Johnny Firecloud (1979). Ralph Meeker.
⑨ Joe Franklin
⑪ Movie: A Place to Die (1973). Alexandra Hays, Bryan Marshall.

2:30
④ Candid Camera
Ⓢ Movie: A Song Is Born

3:00
④ Treasure Hunt
⑨ Movie: Night Passage (1957). James Stewart, Dan Duryea.
Ⓦ Movie: Mother Lode

3:20
Ⓗ Movie: Hanover Street

3:30
④ Here's Lucy
⑪ F Troop

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:01
⑤ Cmesat

4:30
④ Here's Lucy
⑪ Biography: Dwight D. Eisenhower
Ⓢ Movie: Hot Dog . . . the Movie

4:31
⑤ Cmesat

5:00
④ Here's Lucy
⑨ News

5:15
Ⓗ The Hitchhiker

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin

Weekend, Mar. 9–10

Sat., Mar. 9

6:00
④ Carrascolendas
⑤ Pattern for Living
⑪ Wall Street Journal Report
Ⓗ Movie: Unfaithfully Yours

6:30
② Patchwork Family
④ Sonrisas
⑤ Insight
⑪ Wild Kingdom

7:00
④ Vegetable Soup
⑤ World Tomorrow
⑦ Davey and Goliath
⑪ Pink Panther

7:10
Ⓢ Faerie Tale Theatre

7:30
② Kidsworld
④ Kidalittles
⑤ Wonderama
⑦ Little Prince
⑪ Josie and the Pussycats
⑬ MacNeil/Lehrer NewsHour

8:00
② Shirt Tales
④ Snorks
⑤ Movin' On
⑦ Superfriends
⑨ Christopher Closeup
⑪ Voltron
Ⓗ Finnegan Begin Again
Ⓢ Movie: The Alphabet Murders

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends
⑨ Meet the Mayors
⑪ Hee Haw
⑬ Open Mind

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Nine on New Jersey
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑨ Davey and Goliath
⑪ Puttin' on the Hits
⑬ Congress, We the People (cc)
Ⓢ Twice-Told Tales

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Dragon's Lair
⑨ Championship Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓗ Movie: My Favorite Year

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries

11:00
④ Kidd Video
⑦ Scary Scooby Funnies
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ The New Literacy
Ⓦ Movie: Man of La Mancha

11:30
② Pryor's Place
④ Mr. T
⑦ The Littles
⑬ The New Literacy
Ⓗ Movie: Brady's Escape

SOLUTIONS TO LAST WEEK'S PUZZLES

■	D	E	E	R	S	T	A	L	K	E	R	■	■	■
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TELEVISION

Ⓢ **Movie:** Twilight Zone—The Movie

11:55
㉑ Gourmet Cooking

12 **NOON**
② **Tennis:** U.S. Women's Indoor Tennis Championship
④ Spiderman and His Amazing Friends
⑤ Pro Skiing
⑦ Weekend Specials (cc)
⑨ **Hockey:** Devils vs. Detroit Redwings
⑪ Diana Ross: For One and for All
⑬ Woody Guthrie: Hard Travelin'

12:30
④ Incredible Hulk
⑤ Pro Stock Car Racing
⑦ American Bandstand
㉑ A Wok Thru China

1:00
④ **Movie:** Dark Journey (1937). Conrad Veidt, Vivien Leigh.
⑤ Fame
㉑ New York's Master Chefs
Ⓗ Not *Necessarily* the News

1:15
Ⓦ **Movie:** Palmy Days

1:30
⑦ New York Hot Tracks
⑬ **Movie:** The Road to Morocco (1942). Bob Hope, Bing Crosby.
㉑ Square Foot Gardening
Ⓗ **Movie:** Superman III
Ⓢ **Movie:** A Talent for Murder

2:00
② **College Basketball:** Metro Conference Championship (TBA)
⑤ Starsky and Hutch
⑨ **Movie:** Alfred the Great (1969). David Hemmings, Michael York. Warrior king is torn between his desire to lead the ascetic life and the demands of his people.
⑪ White Shadow

2:15
㉑ Gourmet Cooking

2:30
④ **Golf:** Hertz–Bay Hill Golf Classic
⑦ Greatest Sports Legends—John Havlicek

2:45
㉑ A Wok Thru China

3:00
⑤ **Movie:** Brigadoon (1954). Gene Kelly, Van Johnson. Musical about an enchanted Scottish village that comes to life just one day every hundred years.
⑦ Pro Bowlers Tour
⑪ Chips
⑬ Great Performances (see Fri., Mar. 8, 9 p.m.)
Ⓢ **Movie:** Brainstorm
Ⓦ **Movie:** The Riddle of the Sands

3:25
㉑ New York's Master Chefs

4:00
② Sports Saturday. America's downhill skiing (men's), from Aspen, Colo.; World Figure Skating Championships (men's and pairs), from Tokyo, Japan.
④ **College Basketball:** Southeast Conference Championship (TBA)
⑪ Star Trek
㉑ This Old House (cc)
Ⓗ **Movie:** Unfaithfully Yours

4:30
⑦ Wide World of Sports
⑨ Lorne Greene's New Wilderness
㉑ Motorweek

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Love Boat
㉑ The Alltime American Songbook
Ⓢ *Faerie Tale Theatre*
Ⓦ **Movie:** The Black Stallion Returns

5:55
⑬ Stranded

6:00
② Channel 2 the People
④ ⑦ News
⑤ Blue Knight
⑨ Battlestar Galactica
⑪ Puttin' on the Hits
Ⓗ Finnegan Begin Again
Ⓢ Twilight Zone—The Movie

6:30
② ④ ⑦ News
⑪ Dance Fever

6:55
⑬ Home Free: Return of the Bald Eagle

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Hollywood Closeup
⑨ **College Basketball:** Big East Final (TBA)
⑪ Jeffersons
㉛ Washington Week in Review
Ⓦ **Movie:** 10 to Midnight

7:30
② Muppets
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑪ At the Movies
⑬ *Wild America* (cc)
㉛ European Journal

8:00
② Otherworld
④ *Diff'rent Strokes*
⑤ **Movie:** The House on 92nd Street (1945). Lloyd Nolan, Signe Hasso. FBI hunt of Nazi spy ring stealing atomic secrets.
⑦ T. J. Hooker (cc)
⑪ **Movie:** End of the Game (1976). Jon Voight, Jacqueline Bisset. Complex thriller. Watch for director Martin Ritt as the commissioner.
⑬ **Movie:** Sweet Charity (1969). Shirley MacLaine, Chita Rivera. Bob Fosse choreographed and directed this film about a prostitute with a heart of gold.
㉑ Sing Along With Mitch
㉛ Hello Jerusalem
Ⓗ **Movie:** First Blood
Ⓝ **Movie:** Diary of a Country Priest
Ⓢ Rock of the '80s: Cyndi Lauper and Madness

8:30
④ Double Trouble

9:00
② Airwolf
④ Gimme a Break
⑦ Love Boat (cc)
⑨ **Hockey:** Rangers vs. Edmonton Oilers (delayed broadcast)
㉑ **Movie:** The Music Man (1962). Robert Preston, Shirley Jones. Meredith Wilson musical about a con man out to bilk a small midwestern town at the turn of the century. Preston is sensational.
㉛ Mystery!: Agatha Christie Mysteries II
Ⓢ **Movie:** Hot Dog . . . the Movie
Ⓦ **Movie:** Broadway Danny Rose

9:30
④ It's Your Move
Ⓗ Not *Necessarily* the News

10:00
② Cover Up
④ Berrenger's
⑤ ⑪ News
⑦ Finder of Lost Loves
㉛ German Pro Soccer
Ⓗ Maximum Security
Ⓝ **Movie:** Dona Flor and *Her Two Husbands*

10:30
⑤ Black News
⑪ Wall Street Journal Report
Ⓗ **Movie:** Hot Dog . . . the Movie

11:00
② ④ ⑦ News
⑤ **Movie:** Magic (1978). Anthony Hopkins, Ann-Margret. A chilling tale of an emotionally disturbed ventriloquist whose dummy, his alter ego, becomes the controlling force in his life.
⑪ Tales From the Darkside
⑬ Kennedy Center Tonight: Broadway Plays Washington
Ⓢ **Movie:** Surf II
Ⓦ **Movie:** Touch Me in the Morning

11:30
④ Saturday Night Live
⑦ World News Tonight—Weekend Report (cc)
⑨ Racing From Roosevelt
⑪ Honeymooners

11:45
② Sports People
⑦ **Movie:** Ice Station Zebra (1968). Rock Hudson, Ernest Borgnine. Americans and Soviets race across the Arctic to recover film. Good action, based on an even better novel by Alistair MacLean.

12 **MIDNIGHT**
② **Movie:** The Counterfeit Green (1971). David Janssen, Richard Jaeckel. A United States treasury agent outwits a master counterfeiter who is in hiding.
⑨ WWF All-Star Wrestling
⑪ Lifestyles of the Rich and Famous
Ⓝ **Movie:** Sweet Hours

12:10
Ⓗ **Movie:** Dog Day Afternoon

12:15
Ⓦ **Movie:** Nathalie

12:30
Ⓢ **Movie:** Brainstorm

1:00
④ Eischeid
⑨ **Movie:** The Night Evelyn Came Out of the Grave (1971).
⑪ *At the Movies*

1:10
⑤ **Special:** The Death of Adolf Hitler

1:30
⑪ News

1:45
Ⓦ Elvis: That's the Way It Is

2:00
② Music Magazine
④ Rock-n-America
⑪ **Movie:** The Lady *Vanishes* (1938). Michael Redgrave, Dame May Whitty. A Hitchcock spy classic, with wonderfully observed English characters.

2:20
Ⓗ **Movie:** An Unmarried Woman
Ⓢ **Movie:** Au Pair Girls

2:30
② **Movie:** The Black Windmill (1974). Michael Caine, Donald Pleasence. An agent assigned to infiltrate an international arms syndicate is double-crossed, and when his son is kidnapped, he takes matters into his own hands.

2:40
⑦ **Movie:** Devil's 8 (1969). Christopher George, Ralph Meeker.

3:00
④ Gavin/Lott
⑨ **Movie:** Female on the Beach (1955). Joan Crawford, Jeff Chandler.

3:30
④ **Movie:** Slightly Honorable (1940). Pat O'Brien, Broderick Crawford.
Ⓦ **Movie:** Man of La Mancha

4:00
⑪ Abbott and Costello
Ⓢ **Movie:** Hot Dog . . . the Movie

4:25
Ⓗ **Movie:** Doctor Detroit

4:30
⑪ Biography: Amelia Earhart

4:32
② **Movie:** Help on My Terms (1974). David Hartman, *Samantha* Eggar.

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ Straight Talk
⑪ News

5:45
Ⓢ **Movie:** A Talent for Murder

5:50
⑤ Time for Timothy

Sun., Mar. 10

6:00
⑪ Wall Street Journal Report
Ⓗ Two of Hearts

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ News

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge

❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅗 Movie: The Ice Pirates

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)
🅢 Animal Talk

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Here's Lucy
❼ World of Photography
❾ Day of Discovery
🅢 The Enchanted Journey

8:40
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ The Big Valley
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
🅗 Braingames

9:20
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
🅗 Movie: Splash

10:00
❹ Essence
❺ **Special:** Variety—The Children's Telethon
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
🅢 **Movie:** Sahara

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ The Velveteen Rabbit

11:00
❷ Taking Advantage
❹ First Estate
❾ Make Peace With Nature
⓫ **Movie:** It Ain't Hay. Bud Abbott, Lou Costello.
🅦 **Movie:** A Message to Garcia

11:05
⓭ Wonderworks (cc)

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
㉑ Time's Harvest: Exploring the Future
🅗 Fraggle Rock

12 **NOON**
❷ The Road to Lexington
❹ News 4orum
❾ Robert Schuller (cc)
㉑ Tony Brown's Journal
🅗 Two of Hearts
🅢 The Paper Chase

12:05
⓭ Tom Peters: Achieving Excellence

12:30
❹ Meet the Press
❼ Sportsbeat
⓫ **Movie:** Race With the Devil (1975). Peter Fonda, Loretta Swit.
㉑ **Movie:** Bulldog Drummond's Bride (1939). John Howard, Heather Angel.
🅦 **Movie:** Terms of Endearment

1:00
❷ **College Basketball:** Michigan Wolverines vs. Indiana Hoosiers
❹ **College Basketball:** Atlantic Coast Conference Championship (TBA)
❼ Like It Is
❾ **Movie:** Secret of Seagull Island. Prunella Ransome.
⓭ Kennedy Center Tonight: Broadway Plays Washington
🅗 **Movie:** The Brink's Job
🅢 **Movie:** Come and Get It

1:30
❼ News Conference

2:00
❺ **Movie:** Law and Order (1976). Darren McGavin, Keir Dullea.
㉑ Sing Along With Mitch

2:30
❼ **USFL Football:** TBA
⓫ **Movie:** Rollerball (1975). James Caan, Maud Adams. Futuristic tale of violent, barbaric sport in a society where violence has been eliminated.

3:00
❷ Sports Sunday. America's downhill skiing (men's giant slalom); World Figure Skating Championships (women's and ice dance).
❹ **Golf:** Hertz–Bay Hill Classic
❾ **Movie:** Wake Island (1942). Brian Donlevy, William Bendix.
⓭ **Movie:** Sweet Charity (see Sat., Mar. 9, 8 p.m.).
㉑ Sing Along With Mitch
🅗 **Movie:** Somewhere in Time
🅦 **Movie:** Wonder Man

3:30
🅢 John Barbour's World

4:00
㉑ Kennedy Center Tonight: Broadway Plays Washington
🅢 **Movie:** Unfaithfully Yours

5:00
❹ Sportsworld
❺ Fame
❾ Black Sheep Squadron
⓫ **Movie:** A Stranger Is Watching (1982). Rip Torn, Kate Mulgrew.
🅗 **Movie:** The Ice Pirates
🅦 **Movie:** The Brass Ring

5:30
❷ NCAA Basketball Championship Selection Show

5:45
⓭ National Geographic Special—Ballad of the Irish Horse

6:00
❷ ❹ ❼ News
❺ **Movie:** The Domino Principle (1977). Gene Hackman, Candice Bergen.
❾ World at War
🅢 **Movie:** Clash of the Titans

6:30
❹ ❼ News

6:55
⓭ Living Planet: A Portrait of the Earth (cc)

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not
❾ Switch
⓫ Solid Gold
㉑ Rodgers and Hammerstein: The Sound of American Music
🅗 Braingames
🅦 Fire and Ice

7:30
❹ Punky Brewster
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Special:** Night of 100 Stars II
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉛ Cities Are for Kids Too
🅗 **Movie:** Splash
🅝 **Movie:** Shoot the Piano Player
🅢 **Movie:** Sahara

8:30
㉛ The Home Front
🅦 **Movie:** Rachel, Rachel

9:00
❷ Crazy Like a Fox
❹ **Movie:** The Enforcer (1976). Clint Eastwood, Tyne Daly. Harry is called upon to rescue San Francisco's mayor, who has been kidnapped by a band of murderous left-wing terrorists.
❺ **Special:** Operation Moses
❾ Hispanic Horizons
⓫ Love Boat
㉑ **Movie:** The Great Victor Herbert (1939). Walter Connolly, Mary Martin.

9:05
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)

9:30
❾ Nine on New Jersey

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
㉛ Gotta Make This Journey: Sweet Honey in the Rock
🅗 **Movie:** The One and Only
🅝 Dutchman
🅢 Bizarre 7

10:15
⓭ War of the Springing Tiger

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
🅢 Steambath

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ The World Tomorrow
⓫ Odd Couple
㉑ Ask Congress
🅝 Paul Robeson: Tribute to an Artist
🅢 **Movie:** Unfaithfully Yours
🅦 **Movie:** Lipps and McCain

11:15
❷ News
⓭ Adam Smith's Money World

11:30
❺ David Susskind
❼ World News Tonight—Weekend Report (cc)
❾ It Is Written
⓫ Honeymooners
㉑ Butterflies

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
🅗 **Movie:** The Brink's Job

11:55
⓭ Fawlty Towers

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Sentinel (1977). Chris Sarandon, Cristina Raines.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** Demons in the Garden

12:30
❹ Greatest American Hero
🅦 **Movie:** Yentl

12:45
🅢 **Movie:** The Hunger

1:00
❷ Barnaby Jones
❾ **Movie:** Diamonds (1975). Richard Roundtree, Robert Shaw.
⓫ Tales From the Darkside

1:30
❹ America's Choice
⓫ News

1:35
🅗 **Movie:** Jinxed

1:50
❼ **Movie:** Killer Force (1975). Telly Savalas, Peter Fonda.

2:00
❹ Positively Black
⓫ Wall Street Journal Report

2:25
🅢 **Movie:** The Last Fight

2:30
❹ First Estate
⓫ **Movie:** Stairway to Heaven (1946). David Niven, Kim Hunter.

2:45
🅦 **Movie:** A Message to Garcia

3:00
❾ **Movie:** Carry on Cleo (1965). Amanda Barrie, Kenneth Williams.

3:20
🅗 **Movie:** Splash

4:00
🅢 The Paper Chase

4:30
⓫ Biography: John L. Lewis

5:00
❾ News
⓫ Life of Riley
🅢 The Enchanted Journey

5:15
🅗 Braingames

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

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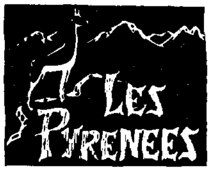

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OTHER EVENTS

Happenings

SIGNS OF THE NEW SEASON, especially welcome toward the end of the old: Maple sugaring in a nostalgic mood—that's the ticket at Wave Hill in the Bronx, *Independence Ave. and 252nd St.* (549-3200), 3/10, noon–4:30. 1850 is the era, and a maple-sugar camp with all the trimmings will show how things were done back then; naturally, there'll be the finished products to buy. Weekend admissions prevail. . .Two symposiums at the New York Botanical Garden, Bronx (220-8700) this weekend will get you into the mood. 3/9, the subject is "Growing Vegetables: An Update for the Gardener," and five speakers will talk about new varieties, trends, soil, and problems; fee is $65, and a box lunch is extra. 3/10, the topic is more serious—botanical dermatology, the study of plants harmful to the skin, drugs and poisons, patch-testing techniques, and so on, with four experts; fee here is $105. The springtime floral show is still on at the Conservatory, open both days. . .3/6 is the last day of the breezy kite display at Citicorp Center, Lexington Ave. and 53rd St., open 9 a.m.–9 p.m. . .The Brooklyn Botanic Garden is in a spring-preview frame of mind, too: 3/9 and 10, an early-bird spring-plant sale, 10–4:30, at 1000 Washington Ave. Some discounted things, and also tools, seeds, bulbs, literature, and gift items. 3/7, 10–4, a bonsai clinic—take in your own plant for consultation; advance registration required (718-622-4433). 3/10 at 2:30, Joel Rapp offers "Mr. Mother Earth's Hassle-Free Indoor Plants," a discussion-demonstration. $2.

MARCH MEMORANDUM—The annual Brooklyn Arts and Culture "Salute to Creative Youth" starts 3/10 with a special event at the Brooklyn Museum on Eastern Pkwy. At 1:30 there'll be a program of music and dance by students from borough schools, opening the museum part of the borough-wide exhibit, whose theme this year is "Brooklyn's Art Treasures." The BACA show runs thru 4/22 in a variety of neighborhood banks, libraries, and community centers, and includes classroom work by students from kindergarten through high school. . .Vintage original posters will be auctioned by Poster Auctions International 3/9 at 1, at Essex House, 160 Central Park South. Cassandre, Mucha, Cheret are some of the artists represented, and there'll be Swiss, Italian, Dutch, Belgian works, too. Viewings 3/8, 11–8, and 3/9, 9–11. . .The 92nd Street Y *on Lexington Ave.* and its Parenting Center are holding a Health Fair 3/10, 2–4, where you can learn from a pediatrician, a genetic counselor, and other specialists. Tips on nutrition and toy safety and much more. $5 a family (427-6000, ext. 206). . .A Comic Book Marketplace is on at the Roosevelt Hotel, Madison Ave. and 45th St., 3/10, 10–5, and admission is $1—aficionados of course will spend a bundle more, since they'll find gum cards, paperbacks, movie and sports memorabilia to browse among. . .For those with an interest in matters Oriental: *The Institute for Asian Studies* (535-7496) *has a* series of programs at St. Peter's Church, Lexington Ave. and 54th St. 3/5 and 12, respectively, you can learn about the folk tales of Japan and China; both at 6; $10 each. And at the Metropolitan Museum's Uris Center, Fifth Ave. and 81st St., the Balinese Shadow Puppet Theater will give a performance 3/10 at 2:30, accompanied by gamelan music. Larry Reed is the puppeteer; $7.

MARCH IS WOMEN'S HISTORY MONTH—more news of special events in the next issue's column—and the Y at 610 Lexington Ave. at 53rd St. sets things off with an "Upward Mobility" evening, 3/4 and 5, 6–8, same program each night. There'll be speakers and two films, "Annapurna" and "Rosie the Riveter." $3. . .The Lubavitch Women's Organization is saluting the Jewish woman, with events continuing this week in Brooklyn; phone 718-493-1773 *for neighbor*hood sites and programs 3/5, 6, 7; one on Purim Day, 3/7 at 2, is at the Oholei Torah Ballroom, 667 Eastern Pkwy., and includes a tour, reading, and a feast; $2. . .Jewel Thompson will talk on "Black Women in Music," 3/6 at 11 a.m. in Carman Hall, Lehman College, Bedford Park Blvd. West, Bronx. Same place, 3/7 at noon, Maria Cocchiarelli will talk about her experiences as an Italian-American woman painter. Both are free. . ."Heart and Hearth: The Victorian Woman and the Victorian Home" is the cozy title for the Victorian Yankee program at Mystic Seaport in *Connecticut, 3/9, 9–4:45; the day includes music,* refreshments, lectures, admission to the ships for the $30 fee (203-572-0711 to check for availability).

Tours

BEHIND THE WALL: "How Buildings Work." Series of three visits to key urban skyscrapers. With the Municipal Art Society (935-3960). At 2:30; $5 for each. 3/5, 747 Third Ave.; 3/19, 1 World Trade Center; 3/26, Empire State Building. Phone for meeting places, and to pre-register.

SOUTH STREET SEAPORT, the museum and waterfront. Visit with the Anthropology Museum of the People of N.Y., in Astoria (718-626-0294). 3/10, from noon to 4:15; visit includes a guided tour and time to wander; first pickup is in Bayside at 10:15 a.m. $15. Must pre-register.

UNION SQUARE ARTISTS' STUDIOS—Visit with the Floating Gallery (254-3690). 3/9 at 1; $12. Phone for meeting place.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 3/4 at 4, an afternoon-tea visit, British style, to the Y's Art Gallery; $15. 3/7, from 2 p.m. into the evening, a Purim visit to the Crown Heights, Brooklyn, neighborhood, with participation in local festivities, including a Purim-meal; $22. 3/20, walking tours, all at 11 a.m.: Jewish Williamsburg ($10), Millionaire's Mile, Fifth Ave. mansions ($8), Park Slope, Brooklyn ($8). 3/10, 1–4, an *Artists' Hospitality tour of the Upper East Side*, a craft-and-art potpourri; $13. 3/10 at 6:30, an Illustrious Women visit to Karyn London, who owns Womanbooks, the feminist bookshop; readings by poets and a reception; $8. 3/11 at 3, an afternoon-tea visit to the Intercontinental Hotel; $18.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 3/9 at 1, a workshop for brown-thumbers on how to achieve "green-thumb greatness." Meet at Crotona Park Boathouse (589-0096). 3/10 at 1, meet at Van Cortlandt Park Visitors Center, Broadway at 242nd St. (548-7880), to walk along the old Putnam Railroad tracks. . .**Brooklyn** (718-856-4210): 3/9 at 1, meet at Prospect Park Picnic *House for a session about turtles, and meet* Shelly the box turtle. 3/10 at 1, a horseback tour of Propsect Park; horse rental is $15; must reserve. . .**Manhattan** (379-3091): 3/9 at 2, meet at Margaret Corbin Circle, west of the subway entrance near Ft. Tryon Park, for a course in winter botany, or "the sleeping beauties" in the park. 3/10 at 2, meet at C.P.W. and 72nd St. for "How did that get there?," a look at the park's foreign transplants. . .**Queens** (718-699-4204): 3/10 at 1, meet at 33rd Ave. and 215th Pl. for a look at the insect life of Crocheron Park. . .**Staten Island** (718-442-1304): 3/10 at 1, *meet at Silver Lake Tennis House* for a session on window-sill gardening.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings).

Sports

TRACK AND FIELD—Colgate Women's Games. Madison Square Garden (564-4400). 3/4 at 4. Free.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 3/5, vs. Philadelphia, at 8:05. 3/9 at 7:05, vs. Toronto. . .**Rangers,** at Madison Square Garden (564-4400). $8-$19. Next home game: 3/11 at 7:30, vs. Chicago.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 3/5 st 7:30, vs. Boston. 3/9 at 1, vs. Philadelphia.

COLLEGE BASKETBALL—Big East Championship, 3/6–9. Madison Square Garden (564-4400). Wed. at 8, opening round; Thurs. at 1 and 7, quarter-final double headers; Fri. at 7, semi-final double header; Sat. at 7, the championship game. Package ticket prices, $40–$60.

GOLDEN GLOVES BOXING—Semi-final bouts. Felt Forum, Madison Square Garden (564-4400). 3/4, 5, 6 at 8. $6.50–$8.50.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 3/6, the Kings Point; 3/9, the Swift; 3/10, the Toboggan.

Children

LA FIERA—A 16th-century Italian fair, with entertainment, craftsmen, costumed strollers and pages, a film, music, workshops, a fortuneteller, talks, an herb shop, and more. Uris Center at the Metropolitan Museum, *Fifth Ave. and 81st St.* (879-5500). 3/9, 9:30 a.m.–1 p.m. Some of the above goings-on are at set times, others continuous. Free.

SUNDAY SHOWFEST—A day of entertainment, including the Robbins-Zust Family of marionettes, in both "The Emperor's New Clothes" (at 11 a.m.) and "Jack and the Beanstalk" (at 2), each $4; and John Grimaldi in "Dr. Quackenbush's Traveling Medicine Show & Magic Circus," at 12:45, $3. Scott Fless and His Dancing Fingers will entertain between shows, when refreshments will be availbale. Raffle, too, at 3:15. West Side YMCA, 5 W. 63rd St. (787-2164), 3/10. It's a fund-raiser for the Y's Coop Nursery.

THE MUPPET SHOW ON TOUR—An on-demand reprise of the troupe's show within a show. Madison Square Garden Felt Forum (564-4400). 3/7 at 2:30; 3/8 at 2:30 and 7:30; 3/9 at 11 a.m., 2:30, 7:30; 3/10 at 1 and 4:30. $7.50, $9.50.

STORYTELLER DIANE WOLKSTEIN—First in a series, 3/10 at 2: "The Ugly Duckling," "Ulysses and the Cyclops," and "Pharaoh of the Hard Heart," the Passover story. 92nd Street Y, Lexington Ave. (427-6000, ext. 137). Free. Next program, 3/31.

RAINBOW PUPPET WORKS, in "More Aesop's Fables," *including "The Lion and the Mouse."* Washington Square Church, 133 W. 4th St. (924-4544). 3/9 at 2:30. $3.

SLIM GOODBODY—John Burstein, "the kids' fitness hero," in a musical health show. Borough of Manhattan Community College Triplex Theater, 199 Chambers St. (618-1980). 3/9 at 1. $2.50.

THE PATHFINDER—A showing of the 1952 movie, from Cooper's adventure novel. Fraunces Tavern Museum, 54 Pearl St. (425-1778), 3/10 at 2. $2.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

PAPER BAG PLAYERS—Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 3/9, 10, 16, 17 at 2, "Everybody, Everybody." $5.

LITTLE RED RIDING HOOD—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346). 3/9 at 2; *3/4, 5, 6, 7, 11, 12, at 10:30 a.m. and 1 p.m.; 3/8, 13 at* 10:30 only. $3.50.

RUMPELSTILSTKIN—The Puppetworks marionettes. *Old First Church, Seventh Ave.* and Carroll St., Brooklyn (718-638-5217). Sun. thru 3/31, at 2. $3.50.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

CIRCUS CAPERS—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 3/10 at 2. Reservations necessary; $2.50.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 *adults.*

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). *Free story hours Sun.,* 11 a.m.

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West Side, 12:30 East Side. 3/10, Eve Merriam, poet and playwright, author of "Blackberry Ink."

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—Sun. thru 3/30 at 1:30, "The Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/9 at 1:30: "The Frog Prince," by the Royal Puppet Theatre. $2.50. . .At 2:40, Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1. . .3/10 at 2:30, the Gingerbread Players with a Puppet Sampler, an introduction to the world of puppetry. $3.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 3/8 at 11 a.m. and 1; 3/9 at 11 and 2: David Marquis and his life-size puppets in "Jack," a musical. $3.

CHILDREN'S NIGHTCLUBS—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 3/9 at 1, Ann Augustine talks about the park's night creatures; free, but must reserve. 3/10 at 2 and 3, the DaCaccia Quartet, with music for English horn, bassoon, and two oboes; free.

NEW YORK PUBLIC LIBRARY—This is just a sampler; please call local branches for film and other free programs. Muhlenberg branch, 209 W. 23rd St., 3/5 at 10 a.m., pre-schoolers' crafts program. . .Kips Bay, 446 Third Ave., 3/5 at 4, Theo Powell and his live-animal friends. . .Inwood, 4790 Broadway, 3/6, and Wed. in March, at 10 a.m., stories, songs, poems, for ages 3–5. . .Jefferson Market, Sixth Ave. and 10th St., 3/7, and Thurs. in March, at 3:30, Barbara Fisher with a writing workshop for ages 7–12. . .Donnell Library, 20 W. 53rd St., 3/9 at 3, Lillian Morrison, poet and anthologist, in a "spring spree," a program of poetry for ages 8 and older (adults welcome). . .Yorkville, 222 E. 79th St., 3/9 at 2:30, *The Wizard of Oz,* the 1939 Judy Garland movie.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 3/10: Italian Paintings. Evening gallery talks, Tues. at 7; 3/5: the Chinese Garden Court. Also: 3/9 at 2, Patricia Franz, Noirin Fitzgerald, and Laurie Bain introduce you to the pennywhistle. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books. Also: 3/9 at 2, artist-poet Emma Landau reads from *Alice in Wonderland.* Art workshops at 1:30 and 3:30 3/9 and 10 in the art of making a flip book and "Alice" characters to live in it. 3/10, at 2 and 3, Penny Jones & Co. Puppets in "Peppi and the Pop-Up Dragon." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. 3/9 at 1:30: learn the Netherlands clog dance and decorate your own shoes Dutch-style, in a spring festival that includes a tulip show and audio-visual fun. Free with museum admission. 3/10 at 1:30, a Popcorn Concert by the New York Baroque Consort; $1.50, adults $2.

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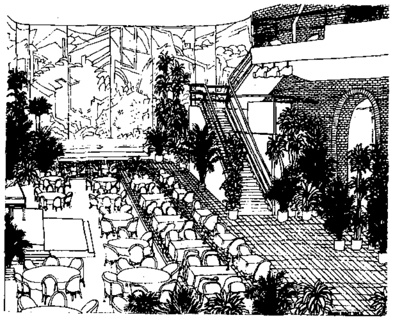

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. *Casual. American-Continental. Spcls: salad* chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. *Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight,* Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: mousse of smoked salmon with cream of horseradish, stuffed crayfish with Armagnac, cassolette of chicken, veal scaloppine and sweetbreads with fennel and thyme. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 50-150. Closed Sun. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American-Continental. Spcls: baby-back ribs, fresh fish daily. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. 11:30-3:30. D daily 5-11. D & dancing Fri.-Sat. 8-midnight. Private parties. Ent. **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill *mayonnaise, shrimp sarava, shrimp chuchu, pineapple* surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & *Front Sts.*, *344-5959. Casual. American-Continental.* Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only *Mon.-Sat. with seating at 7 p.m.* Closed Sun. **(E)** No Credit Cards.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, *baked fillet of sole with orange zest & lemon,* fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. **(I-M)** AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M) AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M) AE, DC, MC, V.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. **(M) AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. **(M) AE, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.**, 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (M) AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. Continental. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. ***Bull and Bear:*** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. *Casual. Northern Italian.* Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri.

11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. *Casual.* International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, *barbecued brisket with potatoe salad. Res. sug.* D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LES PLEIADES—20 E. 76th St., 535-7230. *Formal.* French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: pasta salads; veal with pear, Calvados & mushrooms; scallop & shrimp fricassee; fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon *steak, chicken brazilian, hamburgers. B daily* 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

BACK STREET CAFE—4106 Second Ave., 718-499-7510. Casual. Italian-Continental. Res. sug. L Mon. 11-3, Tues.-Fri. 11- midnight. Pianist Wed.-Sat. from 7. Closed Sun. **(M)** AE, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** AE, DC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck,** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. Continental. Spcls: feuillete fruit de *mer, pheasant sautee with port wine and shallots,* broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Pianist nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/4, Phil Woods Quintet. 3/5-10, Tommy Flanagan Trio with guest Zoot Sims. 3/11, Jam session hosted by Ted Curson. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/4, Karen McPherson with Mervin Horne. 3/5,12, Lainie Cooke with Mervin Horne and Chris White. 3/6, Victor Lesser and Frank Canino. 3/7-9, Ricky Ford with Reggie Workman. 3/11, Novella Nelson with Warren Smith and Abdul Wadud. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/9, The Chicken Chokers. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 40th Anniversary Celebration Week. Mon. & Tues., Ed Polcer's Midtown North, with Maxine Sullivan on Tues. Wed.-Sat., Balaban & Cats with special guest Doc Cheatham on Fri. & Sat. 3/10, Dotty Dodgion Quartet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/4,11, Les Paul Trio. 3/5-10, Don Sebesky's All-Stars. 3/12-17, McCoy Tyner Big Band. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/4, Poez. 3/5, Suzanne Vega; Frank Christian. 3/6, The Blue Jays; Curtiss A. 3/7, Pianosaurus. 3/9, The Clancy Brothers & Robbie O'Connell. 3/10, Don & Sheryl; Kenny Young. 3/11, Sonny Ochs. 3/12, Mary Travers. 3/13, The Big Combo. 3/14, Gayle Marie. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/4, Fred Hopkins with Haruko Nara. 3/5-7, Danny Mixon with Lisle Atkinson. 3/8,9, Joanne Brackeen with John Abercrombie and Clint Houston. 3/10,11, Brian Smith with Rod Williams. 3/12-14, Hal Schaefer with Linc Milliman. **Upstairs:** 3/7 at 8, Megan Murphy followed by Mary Denise Bentley at 10. 3/8,15 at 8, Hilly, Lily and LuLu followed by the Gail Boggs Show with Brenda Madison at 10. 3/9,16 at 8, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 3/6-10, Kitt Moran with Mike Moran and John Arno. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Tues.-Sat., 4-7:30, pianist Jay D'Amico. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio alternating with Chuck Folds from 9:30. Sun., 4-9, Mon., 7:30-12:30 a.m., The Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 3/4, John Hicks' Big Band. 3/5-10, Paul Bley Group. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. *Offbeats,* starring Arthur Siegel, Tony Lang, and Miriam Fond, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 3/4,11, Lucy Galliher. 3/5,12, Alki Sterioupoulos. 3/6,13, Rebecca Kaine. 3/7,14, Wendy Luck. 3/8,9, Phoebe Legere. 3/10, John Weiss. Music from 9:30. p.m. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/7, Rhys Chatham's Band of Merry Men and Women; Arto Lindsay's Ambitious Lovers; Elliot Sharp's Carbon. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/6, Funkie Wallies. 3/7, Das Damen. 3/8, Mr. Unique and the Leisure Class; Destiny; Crackers. 3/9, Peptides; T.R. Smoot and the Disturbers; Limits. 3/10, Rockin' B's. 3/13, Straight Up. 3/14, Triple Z. 3/15, Julie Gold; Boys Life; Prime Time. 3/16, Everest; Band Next Door. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 3/4,11, Gil Evans' Orchestra. 3/5-10, New York Jazz Quartet with Frank Wess, Sir Roland Hanna, George Mraz, Billy Hart. 3/12-17, Ron Carter Quartet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 3/5-10, Alaina Reed sings Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 3/12-16, Grady Tate and special guest Gail Wynters. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/4, Jorge Dalto and his Inter-American Band with Grupo Fascinacion and guest soloist Paquito D'Rivera. 3/8, Tabou Combo featuring La Troupe Konbit. 3/11, Jerry Gonzalez and his Ft. Apache Band with Santiago Ceron and guest soloist Dizzy Gillespie. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 3/5-10, Elvin Jones Quintet. 3/12-17, Red Rodney - IRA Sullivan Quintet.Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/4, The Joel Perry Quartet. 3/5-9, Mark Morganelli and the Jazz Forum. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 3/4,11, pianist Jim Roberts with Brian Torff on bass. 3/5-9, pianist Vladimir Sharfanou with Mark Johnson on bass. 3/10, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/4,5, Dickey Betts. 3/6, Lounge Lizards; Jump Street. 3/8,9, Mindy J. and the Cyclone Rangers; Cadillac Ranch. 3/10, La Bamba and the Hubcaps; Big Twist and the Mellow Fellows. 3/11,12, Toots and Maytals. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 3/5-17, Elayne Boosler, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/4-16, comedians Richie Gold, Danny Curtis, Nancy Redman and Joe Vega, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/30, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No Credit Cards.

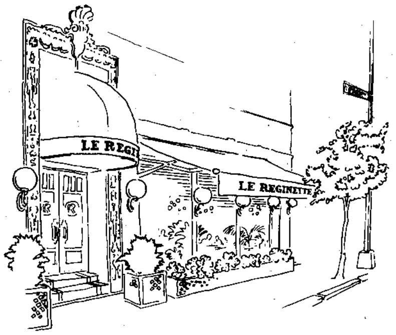
S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil.3/4-6, Flora Purim and Airto. 3/7, Africa meets Brazil with Mikata. 3/8,9, Pe De Boi - Power Samba Band. 3/13,14, Hermeto Pascoal. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at



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CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—**1110 First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—**308 E. 49th St.,** 888-1633. Restaurant/bar. 3/4-9, singer Alix Korey, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by singer-composer Henry Krieger, Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

IBIS—**151 E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—**200 W. 48th St.,** 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—**158 W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 3/4,11 at 9:30, *Taboo in Revue,* musical comedy revue produced by Steven McGraw. AE,CB,DC,MC,V.

PANACHE—**1409 Sixth Ave.,** 765-5080. 3/5,12, singer-comedian Sidney Myer. 3/13, Mary Ellen Bernard. AE,MC,V.

RAINBOW GRILL—**30 Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 3/17, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—**59 W. 44th St.,** 840-6800. **Oak Room:** Thru 3/30, Julie Wilson in an all-Sondheim program - *Let Me Entertain You,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—**63rd St., at Lexington Ave.,** 838-5700. **Cafe Barbizon:** A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—**Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—**120 E. 39th St.,** 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—**Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Paul DiLello plays Sun., and Earl Rose Mon. 6-11. AE,CB,DC,MC,V.

HILTON—**53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—**111 E. 48th St.,** 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—**Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—**540 Park Ave., at 61st St.,**759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—**781 Fifth Ave.,** 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

ST. REGIS SHERATON—**Fifth Ave., at 55th St.,** 753-4500. **King Cole Room:** Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—**Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—**488 Third Ave., at 33rd St.,** 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—**986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—**318 W. 45th St.,** 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

DON'T TELL MAMA—**343 W. 46th St.,** 757-0788. 3/5,12, *The Early Show* - kid's musical comedy revue; Myriam Fuks. 3/6-9, *Sweet William* - revue; Montgomery, Plant & Stritch. 3/10, Cynthia Crane; Loretta Devine. 3/11, K.T. Sullivan; Eileen Valentino. Shows at 8:30 & 11. No credit cards.

DUPLEX—**55 Grove St.,** 255-5438. Cabaret/piano bar. 3/4,11, Christopher O'Brien; For Play. 3/5,12, Liz & Isle; Mark Janicello. 3/6,13, Mona Tiglio & John Holt; Beth Chase. 3/7,14, Pamela Isaacs; Tracey Morse. 3/8, Karen Lorshbough; Tom Matthews. 3/9, Joyce Lyons; Bad Attitudes. 3/10, Lynn Fischer; Christine Donnelly. No credit cards.

FERRANTE—**1294 Third Ave., bet. 74-75th Sts.,** 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. Cabaret-singer Sara Krieger joins Artie on Fri. & Sat. from 10 p.m. AE, CB, DC, MC, V.

HANRATTY'S—**1754 Second Ave.,** 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 3/5-9,12-16, Neville Dickie. AE.

JOES PIER 52—**163 W. 52nd St.,** 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—**400 W. 42nd St.,** 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 6-11, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—**40 Central Park South,** 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—**109 W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—**58 W. 65th St.,** 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—**227 E. 67th St.,** 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—**Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—**Tenth Ave., at 17th St.,** 929-9645. 3/4-6, 11-14, pianist Joe Ruddick. 3/7-9, Alan Shapiro. 3/15-17, Charles Blenzig. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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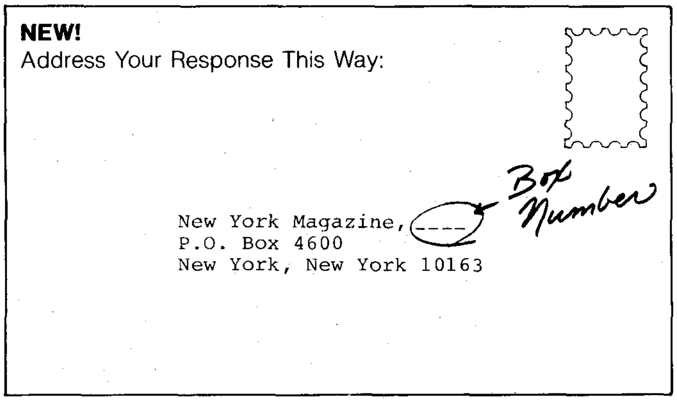

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STRICTLY PERSONALS

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Down-To-Earth "Nice Guy"—31, Jewish LI dentist, seeks attractive, sincere counterpart, 24-30. I'm not into singles bars or glitter. I'm adventurous, have varied interests. Friends say I have a great sense of humor. Would think answering this ad is as hard for you as it was for me to place it. Have to start someplace, so send short bio, photo, phone and let's meet. Nonsmoker preferred. PO Box 109, Woodbury, NY 11797.

Champagne And Sushi—Are just two of my passions, but I'm looking for one more. She would be an execptionally attractive Manhattanite, 25-35, who shares many of my interests and is sweet, warm and witty, with a terrific sense of humor. I'm a 35-year-old, 6', good-looking, very successful business owner, who is Jewish but not religious. My interests include movies, theater, dining out, drives in the country, and quiet evenings at home in front of my fireplace with my new passion. Please send photo/phone/letter to PO Box 113, Gracie Station, NYC 10028.

The Whole Package—Looks, style, wit, intelligence. Professional woman, 5'6", 50's, seeking to share love and laughter with successful, stimulating, caring man. NYC. NYM J312.

Beauty And Brains—Woman, 32, seeks exciting Jewish professional male, who loves fast cars, romantic dinners and having fun. Must be sincere, marriage-minded, have lots of heart, 30-40. NYM L225.

Ad Agency President, Male—Attractive, exciting, interesting, wealthy, different and unique, great sense of humor, seeks slim, intelligent, attractive, interesting and successful woman, 26-32, for important relationship. Please submit photo, bio, phone. NYM E544.

Young, Romantic 25—Successful, apparel exec who still believes in romance, would like to meet an attractive, together lady, 22-30, who knows how to enjoy the city. Letter/photo. NYM K303.

Good-Looking, Divorced—Gentleman, 6', curly hair, lives part-time Caribbean oceanfront villa, enjoys traveling, good food, sailing, sun, swimming, good books, fun friends, seeking that special female to share this good life and warm relationship. Should be pretty, articulate, adventurous, giving, and above all, have a good sense of humor. NYM M287.

Well Traveled Professional—Man, 37, 6', trim, seeks fair-haired, light-eyed, slim, attractive, age 25-30, sensual woman who can accept a large challenge and enjoys giving "whatever". Preference is for non-Jews. Replies only to photo, phone, brief note. NYM J338.

Dream Maker, Heart Breaker—When twilight falls, this unforgettable, madly alluring, upbeat, very attractive, playfully sexy, slender redhead, dreams of being swept away with you. If you are a seeker of romance, a believer in the magic of chemistry, she could be yours, heart and soul. Inspired by sweet dreams of an intrepid and tender man, who is a lively communicator of thoughts and feelings (therapy a must) and is ready to forge a passionate bond with one woman, she smiles. She drifts deeper, and the man of her dreams comes into view. Handsome, physically fit, Jewish, emotionally and financially secure, 35-50, has pizzazz, and appreciates a woman who wants to have fun. Princes, corporate clones and Jack LaLane dropouts sleep on. Dreamers and other visionaries, please send recent photo and note. NYM J322.

Stop! Look No Further—Easygoing, good-looking investment banker, 27, desires attractive, slim, fun-loving, woman 23-29, for a sincere lasting relationship. Bio/phone/photo necessary. NYM L284.

Me—Successful exec, loves to party, eats and drinks the best, loves life, very romantic, commitment not necessary. 38, 5'11", athletic, lives in northern NJ. You: A knockout, tall, slim, sexy, under 31, loves to have a good time, and is adventurous. Photo a must, phone. PO Box 236, Demarest, NJ 07627.

Beautiful, Divorced Singer—34, seeks successful, sincere, Jewish gentleman for relationship. No drugs! Photo, phone and bio. NYM J337.

Inquisitive, Handsome Man—With a 'Russian Soul," 31, 5'9", 145. Interests: Sibelius, Coltrane, Resnais, John Cheever, among many others; country life, cuisine, and romance, with an attractive woman of similar mind, 27-33. Brief letter/phone. NYM L242.

Man Of Warmth, Humor—Handsome, early 40's, 6', own home, professional. Wanted: special lady, beautiful of face and form, who possesses warmth, class, sensuality, 30's, career woman, over 5'4", no children but love them all the same. Marriage-minded guy who's looking to fill the emptiness in his life. Bio, phone, photo. NYM L244.

In Search Of A Dream—She's beautiful, intelligent, 25-35, and a real nice person. I'm tall, good-looking, professional, young 38. Photo would be nice but not a must. NYM L248.

Attractive Woman—Tall, thin, blonde, green eyes, self-employed, loves skiing, dancing, travel and the finer things in life. Seeks single man, 35-50, with similar interests who is emotionally/financially secure and wants to share goals and a future. Note/photo/phone. NYM M253.

Sharper Image—27-year-old, handsome, Jewish business exec, seeks sophisticated lady who would enjoy sharing romance and excitement, with the ability to handle both. Photo/phone/letter. NYM K306.

Sensitive, Lovely, Orthodox—Intelligent Jewish lady, 5'6", seeks caring, understanding, established gentleman, 25-35. Bio and phone number. NYM J330.

Pretty Psychologist—Seeks powerful professional, preferably tall, definitely kind. NYM H877.

Swarthy Art Dealer—Who travels the world, seeks Venus on the half shell to bring out the Renaissance man in him. Beauty, wit, and refinement a must. Respond with photo. No redheads, please. NYM M304.

Make My Long Island House—A home. Divorced, tall, 42, educated businessman seeks slender, open, sensitive, playful, non-smoking woman to 40. NYM K407.

Jewish Female Videofile—Ardent science ficton, fantasy and sports-buff. Seeking kindred (Jewish), marriage-minded spirit. Affluent, attractive, 29, Ivy attorney by day, hopeful romantic by night. I'm affectionate, generous, honest, and a believer in old-fashioned values. Animal lover and non-smoker only. Bio/ phone/ photo. NYM L249.

Seeking A Flower Among The Weeds—Pretty woman, 36, with intellectual/emotional spark, strong Jewish identity, seeks smart, sensitive, witty man. NYM M255.

Vulnerable, Attractive, Single—Jewish man, creative professional, ethical vegetarian, 5'8", blue-eyed blonde, 33, seeks slim, athletic, holistic woman. Photo/ phone/letter, please. NYM L250.

Adventurous? Sometimes—But always loving, caring, respectful. Aware, sensual, 39-year-old woman seeks Jewish, financially secure man for relationship. Bio/ photo/phone. NYM J332.

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Handsome, Preppy Lawyer—27, athletic, searching for Muffy to take to Surf Club. NYM J310.

Romantic—Somewhere there is a man, 55 plus, waiting for me but our roads never crossed. MD's widow, European. Note/photo/phone, please. NYM M284.

LI Executive Gentlewoman—Attractive, WASPy, Ivy grad, hard working plus fun-loving, enjoys tennis, skiing, travel, never bored! Seeks equally accomplished, discriminating and loving man, age 40-50. Phone and note appreciated. NYM M285.

Woman Of Discriminating Taste—Jewish Manhattanite, very attractive, successful, with class, wit, seeking my equal. Single, financially secure, dynamic male, 40-50, for honest relationship. NYM L251.

Handsome Jewish Physician—30, independent, exciting, interested, warm, empathic, sensual. Seeks as mate, pretty, professional woman with similar particulars. Photo/note. NYM L252.

Chance Of A Lifetime—For intelligent, low-keyed, dynamic man (40-50) sense of humor, adventure, politically liberal, comfortable financially and with self. Successful, warm, emotionally secure, very attractive, world-traveled, bilingual, extroverted, independent woman now accepting serious proposals; love/stability. Phone number, short bio. NYM M257.

Sincere, Caring Professional—Single white male, 34, blonde, slim, 5'6". Wishes to meet caring lady, 27-36, for honest relationship and sharing the grand adventure of life. Bio/phone. NYM J289.

Continental Lady—Attractive Jewish widow seeks 60ish friend to share theater, music, travel, outdoor activities. Phone, photo if possible. NYM J290.

Athletic Handsome Man—Reformed Jewish (non-religious), single, kind, 30, 6'2", 190 lbs, blue-eyes, computer PhD, non-smoker, seeks joyful, tall, talented, healthy, aerobic beauty, for romance, possible commitment. Good family background. Bio/photo. NYM L253.

Wanted:—Italian/Catholic man, widowed or divorced, with children, for an Italian/Catholic woman, 41, single, traditionalist, conversationalist, who is wishing for a family life: I am clean-cut, stable, a lover of children, nature, animals and a life of sharing. Tell me all about you and yours. NYM K313.

STRICTLY PERSONALS

Seeking Female Doctor Or Nurse—Based in NYC, who understands alternative medical therapies, to share mutual interests. I'm a handsome bachelor, 6'1", 45, blonde. NYM M258.

Need To Be On The Move—All the time or do you enjoy quiet, gentle moments too? If both are for you and you're an intelligent, sensitive, attractive, successful white man, about 35-40, here's a very attractive, bright, petite female in her mid 30's who'd like to hear from you. Photo/phone/letter please. NYM L254.

Marriage-Minded Fellow—38, European-Polish, pretty, intelligent, not smoking, not drink. Looking for handsome, intelligent, white man. Please send note/phone. NYM K309.

Company President—Youthful, 51. Loves exploring cities, beach, country motoring, some arts, romantic dining. East Side resident seeks attractive, cosmopolitan lady to 40. Photo/phone, please. NYM K310.

Attractive, Tall, Intelligent—Seeks sane man, 45 plus. NYM K311.

Smart, Sexy and Sincere—Attractive, JD/writer, 31, seeks handsome, successful Jewish male, 30-47, for keeps. NYM L255.

Adonis Stay Away—I'm no Venus. Jessica Walter/Helen Reddy type, down-to-earth, 36, 5'3", lean, dark. Passion for NYC, the arts, long walks, conservative clothes, elegance any style! Love Dickinson, Faulkner, Twain, Chopin, Sinatra, Brautigan, the British. Seeks Jewish male with sense of humor and family interest, second only to security, fidelity, generosity. Objective: passion that will last forever! Let's meet. Bio, phone, photo. NYM K307.

Professor, Easy-Going—40, never married, 6'1". Enjoys nature, travel, performing arts. Seeks successful, educated, cultured lady, 32-40, for serious relationship. Letter. NYM J291.

Single, White Male—Successful LA executive, frequent NY traveler, tall, fit, handsome, 44, maverick, seeks female counterpart, mature 30's for light-hearted but sensitive, intelligent friendship, theater, dancing, museums, zoos and similar genteel pursuits. Only that, unless we are fortunate enough to develop more. NYM K314.

Scared? Not My Counterpart!—He will know that this dynamic, good-looking, successful, challenging, professional, 50's, NJ woman is a warmed, tuned-in, soft lady. Phone/bio/photo. NYM M260.

Very Pretty Artist—40, seeks bright, affectionate man who can share a sense of humor. NYM E547.

Active Working Woman—Seeking right chemistry with sensitive, intelligent, attractive, tall male, 32-40. I'm a bright, pretty, sophisticated, divorced lady, no children, who enjoys theater, racquetball, most spectator sports, warm weather, travel. Brief note, phone. NYM E548.

Irascible?—Not really. Irresistible, perhaps. Chic, witty, magazine editor, smoker, demands funny, worldly, successful, well-read, energetic, grown-up male over 48. Frail egos need not apply. NYM K330.

Soignée Attractive Brunette—Tall, 37, professional, bright, witty, ambitious, cuddly, emotionally available, seeking male counterpart. Objective: romantic, honest, caring relationship with marriage potential. Letter/phone/photo appreciated. NYM K331.

Pretty 50's Woman—Wants to meet a Westchester man. NYM K332.

NJ Bergen County—51-years-young, divorcée, 5'1", slim, unpretentious seeks man with integrity who likes classical music, arts and conversing in German or French, age 50 plus. NYM K333.

Pretty Actress/Therapist—Tender, funny, 5'2" blonde seeks bright, aware, humorous man, 45-58. NYM K334.

Good-Looking Man, 36—Seeks warm, fit, fun-loving female for friendship and/or more. Photo/phone. NYM K335.

Good-Looking MD, Jewish Male—28, fun-loving, adventurous, athletic, looking for sensual, slender, pretty, athletic, spontaneous, and good-humored woman, 23-30, involved in the arts/music. Bio/phone/photo. NYM K336.

Wanted—Healthy, bouncing man between 50-100, who likes museums, theater and walks in the woods. NYM M338

Intelligent, Pretty, Sincere Woman—Seeks intelligent, warm, attractive man, 37-45. NYM K337.

If I Were A 6'—Quite handsome, slender, affectionate, Ivy-educated attorney, 25, would you a) sit there or b) send your phone/photo? NYM K338.

Good-Looking Man, 29—Would like to meet the right woman. NYM M270.

Heart To Heart—Old-fashioned romantic, very attractive, 29-year-old, 5'5", corporate sales executive with sparkling baby blues and golden, honey-brown hair, desires professional, 33-40, athletic, handsome, affectionate, sensitive and a romantic who desires a life long passion for one woman. If you hold the key to my heart, please send note, photo and a phone. NYM M271.

Attractive, TV/Newspaper Writer—Classical music lover, arts-oriented, plays Gershwin and tennis, well-traveled Manhattanite, seeks intelligent, handsome man, 37-47, with similar interests. Letter, please. NYM J292.

Would You Like To Meet—A nice, easygoing, athletic, unpretentious, good-looking, sane, 5'11", 32-year-old, Jewish professional male, NJ? If you're bright, affectionate, athletic, very pretty and a non-smoker, I'd really love to meet you. Phone/photo if possible. NYM J293.

Ballet, Tchaikovsky, Raphael—Victor Hugo are the inspirations of an attractive cardiologist, 38, interested in meeting an attractive woman of similar values. NYM M294.

Seek Beautiful Wife—Divorced Jewish male, 42, strong yet shy, successful, professional, seeks woman to share life of happiness, love, security and family. My loves are kids, travel, yachting. Exchange of recent photos a must. PO Box 965, NY, NY 10272.

Beard Or Mustache?—Vivacious, Jewish female, 32, wants you! Photo. NYM J296.

Blue Eyes, Dark Hair—Good-looking, single white male, 28, 6', 176 lbs., ambitious, sincere, sensitive, successful businessman. Seeks very attractive, blonde, slender, bright, single white female, 20-30, for warm, loving relationship. Please send letter, recent photo, phone. NYM K315.

Hip But Classical—Urban but rural, 29, 5'7", pretty and genuine, Jewish woman seeks independent, successful gentleman under 40 for adventure, compassion and stability. NYM K316.

Warm, Slim, Professional—Jewish woman, sense of humor, loves films, music, seeks tall male, 42-55. NYM M261.

Pretty, Smiling Lady—Professional, wishes to share life and love with caring business or professional man, 50's, open, communicative, relaxed. NYM K317.

Alive With Life—35-year-old doctor, athletic, romantic, sincere, with sense of humor, looking for 25-35, attractive, slim, fun-loving female with similar traits. Letter and phone, please. NYM M262.

Single PhD Male, 31—Seeks marriage-minded, smart lady. Bio. NYM K318.

High Energy NJ/NY—Lady entrepreneur, 39, all the usual attributes, seeks bright, witty, adventurous man for walks in the country, cappucino at home and 3 a.m. breakfast in Chinatown. Lets meet and see where it leads us. Phone, note, photo. NYM E550.

If You Are—Very pretty, slender, warm, witty and somewhat skeptical about personal ads, we're already off to a good start. I'm 26 (you can be 24-34), good-looking, have a high income and am generally regarded as funny and smart by males, females, co-workers, etc. A bio is unnecessary (you're not applying for a job), but photo, phone number and brief letter are appreciated. NYM K319.

Worldly, Intelligent, Sophisticated—Distinguished and affluent exec. Trim, 58 and 5'11". Jewish, separated 5 years and ready for a new romance or interesting and rewarding relationship with the right woman. Likes theaters, restaurants, dancing, the good life; mixed with relaxing at home. Sensual by nature, caring by inclination. If you want to match up, please write in detail with snapshot and phone number. NYM K320.

Black, Female Physician—Early 30's, addicted to jazz, anti-nuclear activities, running and romantic cafés seeks a man who is funny, warm and willing to share my interests and life for keeps. Photo/bio. NYM K321.

I Want It All!—Warm, caring relationship, walks in country, tennis, theater, romantic dinners. Warm, pretty, 42-year-old professional woman seeks man open to most or all of above. NYM K322.

Spring Is Near—Westchester tennis playing man of Italian ancestry, desires female to share the rights of the season and explore a possible, permanent arrangement. Phone, please. NYM M263.

Pretty, Jewish, Professional Woman—With wit, class, brains, pizzazz seeks love, passion, commitment with attractive, articulative, romantic, financially successful man, 32-42. Photo, bio, phone. NYM K323.

Single Financial Executive—Young 38, nice-looking, 6' tall, well-educated, easygoing, loving, sentimental, bright and intellectual with many interests, seeks pretty, female college grad, 25-35, never married, cheerful, thoughtful and romantic with traditional values in NYC or suburbs. Box 1525, NYC 10185.

NJ Corp. Exec—39, 6', secure, sensitive, adventurous, travel, gardening, theater, dining. Would love to meet that special woman to share new experiences. Photo, note please. NYM K324.

Cute, Humorous, Sensitive—Career gal, 37, never married, seeks guy under 50 for sharing. Photo, bio. NYM E546.

Generous, Charming Gentleman—Of 41, seeks bright, sophisticated, loving and sincere lady of 25/30 to share excitement of cosmopolitan lifestyle. I love travel in private transatlantic jet, fine dining and the excitement of life. Photo, please. NYM K325.

Burt Reynolds Look-Alike—29, enjoys films, theater, dining out, and quiet evenings at home. Looking for beautiful, bright, warm, sensitive female, 21-29, interested in lasting relationship. Bio/phone/photo, please. NYM M264.

Ready For Kids—Extraordinary male, 42, seeks gem with whom to combine a rich and varied life in the city, country and afloat, with the contagious magic of children's curiosity. NYM M265.

Modern Traditional, Jewish Female—25 and attractive, looking to meet similarly endowed romantic male, 26-33, who is serious but fun, adventurous but stable, for modern, traditional Jewish relationship. Note/phone/photo, please. NYM K326.

Multimillionaire—Very warm, happy, considerate and easygoing man seeks someone quite exceptional, whom it is fun to have long talks with, long romantic walks with, a woman to care for, a woman who likes to hug, to caress, a woman who likes to love. I take frequent and exciting vacations, love shows, museums, fine restaurants, enjoy life and appreciate all it has to offer. If you are slim, very attractive and under 38, please write me and include your evening phone number. Please answer only if you are willing to enclose a recent photo. NYM K327.

Let's Get Whimsical—Attractive, professional man, 33, seeks intelligent, very attractive, Jewish woman who goes for what she wants, even on a whim! Photo, please. NYM K328.

Beautifully Detailed—Attractive, sincere and affectionate woman, 35, who is emotionally generous and financially secure, seeks an accomplished man with diversified interests who is emotionally secure and not intimidated by a terrific woman desiring to enhance his life. NYM M266.

NY Widower, 70's—Wants youthful, attractive, uninhibited, slim lady to share dinners, theater, weekends, travel and fun. Photo, please. NYM M267.

Heart Is A Lonely Hunter—Handsome, DDS specialist, athletic Jewish male, 33, loves to dance. Seeks attractive, sensual, intelligent and slender female, 24-36. Photo/bio. NYM K341.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Living In Europe—Single, professional male, 35, seeks vivacious lady for romance and adventure in foreign land. Photo/phone. NYM K329.

Warm And Sensitive—Attractive, mature male, 32, 6'1", financially secure professional, new to NY, enjoys movies, outdoors, sports and romance. Seeks attractive, intelligent, caring woman, 26-36, wanting to make a commitment to a lasting relationship. Bio, phone. NYM J299.

Warm, Attractive—Successful, Wall Street banker, Oriental, early 30's, seeks pretty, intelligent and romantic lady, 26-32. Photo, please. NYM K393.

High On Life, No Hangups—Dirty blonde, 37, tall, thin, good-looking, successful, looking for Latin lady, 25-33, over 5'6", thin, loves dining and dancing. Phone, photo if possible. NYM K344.

Warm, Loving, Affectionate—Loyal woman is looking for a man, 35-45, who wants to share his life and mine. Looking for marriage and children. Please send photo, letter, phone. NYM J311.

A Romantic—L.I. man, early 50's, tall, slender, fond of classical music, ballet, Vermont mountains in winter, beach in summer, the outdoors, tennis, long walks in the country and city, good food and wine, country inns and fairs, seeks a woman to share these and all the good things that life has to offer. NYM K345.

Good-Looking, Musical—Guy, 38, 5'9", not business or computer oriented, seeks warm, genuine lady. NYM M286.

Handsome, Articulate, Educated—Athletic, 5th Ave bachelor, 35, 5'11", who enjoys theater (on/off Broadway), dining (up/downtown), music, arts, nature, travel (everywhere), hugs and kisses and sharing. I'm looking for a tall, leggy, Scandinavian/European-style beauty, 23-30, who is warm, tactful, gentle yet strong, silly yet serious, adventurous, expressive, sincere, trustworthy, unpretentious, and who cares for people as for herself. Life can be exciting and emotionally fulfilling. Let's you and I share a genuine friendship and hopefully a tender, long-lasting romance that sparks your imagination. Photo, bio and phone. NYM J309.

I Just Want A Lady—To love, 6'1" magazine publisher, Manhattan resident, handsome, mid 40's, enjoys lazy Sundays and champagne in bed. Needs intelligent woman with style and a zest for life. Note, photo, phone. NYM K342.

If You Love Star Dust, Magic—Things that evolve and grow (from the universe to relationships) and are a warm, loving, affectionate woman, 22-36, and need same, contact this 6', 41-year-old, good-looking male attorney, to begin a journey to where neither you nor I have been before. Photo and response to NYM M272.

Sophisticated, Romantic, Pretty Lady—Seeks outgoing, open businessman, late 30's-40's, interested in art, antiquing, music. Letter/phone. NYM M273.

Spirited, Successful, Pretty—Jewish, Manhattanite, 34, great sense of humor and self-esteem seeks man of superior quality. NYM M274.

Charming, Tender, Sensual—Ample, shapely (5'7", 190 lbs), pretty Jewish, PhD, psychologist, 36, seeks marriageable man to share spring fever. NYM M335.

Very Pretty, Jewish—Professional woman, 28, enjoys skiing, jazz, travel, movies, museums, the country. I'm bright, vivacious, witty, sensitive. Seeking a down-to-earth, secure, outgoing, sincere, sensitive man, to share life. NYM J297.

Extremely Successful Lawyer—45, sophisticated, attractive, intelligent, sensitive, romantic poet who loves excitement (pilot, polo player), enjoys exotic travel and quiet evenings at home; seeks attractive woman to share fine dining, theater, exploring NYC. Photo/bio/phone. NYM K352.

Divorced And Alone—Sincere, 28, pretty, warm, curvaceous, petite, fun to be with, conservative. Seeks sincere, romantic gentleman who is older and wiser the second time around. Please respond with note, photo, phone. NYM J298.

Extraordinary Woman Needed—Super intelligent, strikingly attractive, extremely successful, busy, elegant, 27-32, natural; by worldly, witty, good-looking, 41-year-old, eminent professional in supposedly glamorous but definitely time consuming business. Let's make time for a positive, personal agendum. Note, photo, phone, please. PO Box 78, Radio City Station, NY, NY 10101.

Fore!—Do you miss playing in the husband/wife tournaments at your country club? Beautiful, "new face in town," seeking golf partner (among other things) residing on LI's North Shore (25 minutes from NYC). I am Jewish, look younger than 44, and appear taller than 5'7", educated, financially secure, and the mother of 2 grown children. Aside from golf, I enjoy tennis, boats, the arts, travel and romantic dinners. Intelligent, affectionate, vivacious and a marvelous sense of humor are just a few of my many attributes. You are at least 6', 40-55, possess mutual qualities and interests, and yearn to meet a truly elegant woman to enhance your lifestyle. Too good to be true? Send a note with your phone number, and I will be delighted to meet you at the 19th hole. How can you pass up "the" chance of a lifetime? NYM J300.

Tired Of Games—Professional Jewish lady, 26, 5'3", slim, blonde, blue-eyed, attractive, bright, witty, huggable, family-oriented, loves white wine, Kleenex movies. Desires Jewish man, 28-33, with similar qualities for caring, commitment. Bio/photo/phone. NYM M279.

If You Met Me At A Party—You'd ask for my number. I'm petite, dark-haired, button-cute and brimming with a ready wit; deeply earnest about theater, music, the arts. A successful professional woman, early 30's, open to laughter and love. If your tastes and temperament complement mine, write to NYM M281.

Successful And Bright—Well-educated, NJ financier, 43, affectionate, enthusiastic, expressive, nice-looking, trim, with sense of humor, seeks long-term relationship with 30-45-year-old lady with business/legal/professional background and who is extremely: 1) intelligent 2) attractive 3) slender. Work schedule should permit travel. Other interests include music, gourmet dining, tennis, skiing. Photo, please. NYM M280.

Attractive, Jewish Female—27, warm, professional, witty, outgoing, seeks single, Jewish male, 28-32, attractive, tall, professional, fun-loving. Share Broadway, concerts, museums. NYM J295.

This Woman Is—Fun, spontaneous, artistic, romantic, pretty, tall, 25. Loves the city, my work, the arts. You? NYM M277.

Do You Know Me?—I'm no superman or great athlete but a successful writer looking to meet a bright, warm, attractive, petite woman. Must above all else desire a sharing relationship, and to cease looking for perfection. (Time is precious.) Prefer a non-conventional, casual, easygoing nature, able to enjoy daily living, good times, and respond to problems (I have a hearing loss). If you are insightful, curious, understanding and flexible, please write. I live in Manhattan in a large sunny apartment. I'm 38, bright, 5'6", attractive with blonde hair and lots to share. RSVP if you feel this feels compatible with you. Returnable photo, phone and address if possible. Will reciprocate, naturally. NYM M293.

Academic Or Professional Man—30-47, smart, pretty, funny woman, 32, Jew, warm, tall, real, values you. NYM K339.

I've Kissed Enough Princes—To know a frog when I see one. My man is charming, humorous, exciting and attractive, but has substance (intelligence, character, integrity). He is comfortable, settled and responsible, warm, articulate and responsive. He's 40 (more or less). I am 36, female, with same to offer. Please send photo and bio. NYM J301.

Man For All Seasons—This 41-year-old, highly successful, attractive, warm, affectionate male can have fun in any season. In spring and summer, it's sailing and traveling. In fall and winter, it's warm romantic fireplaces, skiing and hot tubs. If you are an attractive, petite, 29-35-year-old, independent, fun-loving female, looking for an easy, light friendship leading to a lasting relationship, please write and include phone and photo. NYM J302.

Intelligent, Masculine, Tall—Slim, nonsmoking, successful gentleman, 51, would like to meet an ex-ballerina or dancer, mid thirties to mid forties, who would appreciate a man who can be considerate of your needs, and with whom you can enjoy yourself. Photo appreciated. NYM J303.

Very Handsome Gentleman—43, 6'1", account analyst, financially sound, is seeking extremely beautiful woman. If you are looking for a sincere, compassionate, loyal mate, please respond. Photo/phone. NYM J304.

Classy LI Lady—Slim, 32, Jewish, seeks kind, witty, affluent husband. NYM K340.

Ballerina Being Sought—I want someone very special. I am in my late 30's, 6', 174 lbs., brown hair and brown eyes, very handsome (and I am). I am sincere, sensitive, shy and serious, but honest to the core, and respectful of other people's feelings. I own my own business in North Jersey, and am seeking a beautiful brunette who has never been married, 21-34, 5'1"-5'8", 100-130 lbs., possessing some of my own qualities, but must also be true to herself. If you live in North Jersey and are reluctant to respond to this ad, please write, you won't be disappointed. Photo, phone and short bio. NYM J305.

Successful Sculptor—48, attractive, desires refined, beautiful woman who can complement obsessive commitment with warmth and sensitivity to social activities. Celtic or British preferred. NYM J306.

Variety Is Not—The spice of my life. Strikingly lovely, 5'6", trim brunette (no children), seeks 40-50, Jewish male optimist, who also has high energy and is down-to-earth. Warm, caring, sensuous, we are both eager for a new beginning. Photo appreciated. NYM J307.

Lake Wobegon Lady—Seeks like-minded expatriate for sharing powder milk biscuits. "Beautiful, intelligent and kind," say my friends. Admit to warm, secure, mid-40's. Are you? Note, photo, phone, please. NYM M275.

Chance It—Your best bet is me! Pretty, dark-eyed, vivacious, sensitive Jewish female, seeking independent, warm, sincere, fun-loving, down-to-earth man, 32-45, with serious intentions. Photo, bio, phone. NYM J294.

Sincere, Jewish Guy—29, 5'6 1/2", blonde/blue, thin, athletic-build, recent MD graduate, seeks pretty, petite, together, Jewish female. Photo/bio. NYM K346.

Artist/Entrepreneur—With soul, sensuality, ready for masculine warmth to weather the winter, 45-60. NYM K347.

Wanted: One Best Friend—I'm no "Anna May Wong", but I am a slim, 31-year-old, energetic, successful, attractive, well-traveled, vivacious Asian-American fashion designer. Are you a single, successful, sincere, attractive man (32-40)? Do you love to laugh? If so, let our paths cross. I'm ready to find my best friend, and if you are too, please send a letter, phone number and a recent photo. NYM K348.

Attractive Jewish Female—36, small business owner, loves theater, lectures, concerts from the Philharmonic to Paul Winter or just relaxing at home cooking a gourmet meal. Looking to meet down-to-earth, professional Jewish male, 35-45, for fun, love, commitment. NYM M288.

Dynamite Woman Wonders—If there's a dynamite man in his 50's. NYM K349.

Warm, Single Attorney—33, Christian, active and attractive. I'm tired of being alone. Bio, phone and photo. NYM J313.

Loving, Whimsical, One-Of-A-Kind—Attractive woman, 39, 5'9", would like to meet someone who thinks Skippy peanut butter is chic, music after Bach is pretty modern, holding hands over a dinner table is more romantic than a dozen roses, being caring and capable of commitment beats having a VCR. Perfectionism and a photo are not important, being gentle and stable are. NYM M289.

Once Upon A Time—A handsome, athletic, 5'7", Jewish professional man of 27 with eclectic interests (from the classics to rock 'n roll to Bogart) sought in vain for that definitive someone possessing beauty (in the eye of the beholder), intelligence and personality. Our hero wants to live happily ever after. Can you provide such an ending? Note/photo. NYM K350.

Professional, 24-Year-Old—Jewish male, slim, handsome, seeks pretty, slim, intelligent woman, 21-26. Send bio/photo/phone. NYM K351.

Japanese Male, 30—Intelligent, warm, tall, affectionate, seeks attractive, bright woman, 23-33, with good sense of humor. Bio/photo, please. NYM K353.

STRICTLY PERSONALS

Attorney/Businessman—41, divorced, needs slim, bright, vivacious, Jewish Long Island or Manhattan mom to share family-life with. NYM M278.

Dahl/McLaine/Verdon—All me, they say! I'm a sleek, pretty, intriguing, vervey East Sider. Seek very handsome, Manhattanite friend, 30-40, macho okay, affectionate, talkative, adventurous, tall, athletic build. Send exciting note and photo. Magic happens sometimes! Box 626, Lenox Hill Sta., NYC 10021.

Beautiful Christian Attorney—33, seeks successful professional man, 34-40, 5'10" plus, no dependents. NYM M299.

Dentist, Male, 55—White, retired on pension, divorced, seeks gentle woman; love animals, music, swimming. NYM M300.

I Can't Believe—I'm actually placing a personal ad. Are you a bright, energetic, outgoing, career woman who is sincre, playful, affectionate and wants to meet a genuinely nice, normal, non-religious Jewish guy? Do you enjoy life's less serious moments, champagne by candlelight, the beach, dining out, water sports, travel, music and close friendships? If so, this 29, 5'10", good-looking, very successful, fun-loving man would love to meet you. So if you're 24-34, pretty, sexy, athletic, slender and interested in a special relationship, then, please drop me a note and photo (returned) so we can get together. NYM K360.

Lovely Artist—Seeks soulmate, who is caring, honest, 35-45, has integrity, loves his work, laughing, art, music, travel, sharing, commitment. Send bio, photo. NYM L258.

Hopeless Romantic—Attractive, slim male, 26, 5'6", successful and working in Manhattan. I enjoy movies, theater, dining out or just a quiet evening at home, and I'm looking for the same qualities in the opposite sex. If you're a 21-32-year-old female, then let me hear from you soon. Photo/phone/bio. NYM M301.

Gentle, Honest, Handsome—36, professional, loves music and travel, seeks sensuous, warm, intelligent woman of any nationality to share life's adventures. Photo/ bio. NYM L259.

Journalist—For major metropolitan newspaper, 29, 6', wants to share his fight for truth and justice with a dynamite female who believes in herself. Like country inns, traveling, movies, long walks, eating out. No Kryptonite. NYM M302.

Spirited Lady Pianist—Seeks male soulmate to play for, cook for, laugh with, share mischief and romance. He should be 60ish, healthy, affectionate, adventuresome, interested in travel and financially comfortable. Write if you're the one. NYM J323.

Extremely Successful Stockbrocker—48 years old, John Garfield look-alike, 6', 180 lbs., seeks fine-quality relationship with beautiful, sophisticated lady in mid 30's. Photo a must. NYM M305.

Disarmingly Honest—Straight forward, successful, 37, 6', slim and handsome man, would like to meet a warm, honest, intelligent, sincere and stunning woman (head-turning-looks), mid 20's to early 30's. Must include photo. NYM J324.

Single, White Female, 30—With dimples and liberal politics seeks kind, funny, intelligent man with whom to fall in love. Non-smoker preferred. NYM K361.

Very Attractive Attorney—31, petite, vivacious female seeks successful Jewish male with ability to laugh at himself, intelligence, solid values, who appreciates finer things in life and knows the pleasure of sharing them. Photo/bio/phone. NYM K362.

You Are A Self-Assured Man—Bright, educated, dynamic professional. Attractive, romantic and ready to share and build. I am a beautiful, sophisticated, yet sensitive professional woman, 38, slim, divorced (no kids). Love art, opera, travel, magic. If you agree that love and sharing are not passe, send letter, phone. NYM K363.

Attractive, Well-Built, Professional—Single Jewish male, late 20's, seeks a love connection with serious-minded woman. Sports and a sense of humor a must. Let's try! Photo/note, please. NYM L260.

Actions Speak Louder—Than words. 39-year-old male, attractive, easygoing, caring, good sense of humor. I'm 5'10", 175 lbs., young-looking, athletically inclined. Successful in business of Catholic descent and lives on LI. Desiring to meet marriage-minded woman with or without children. Should be warm, pretty, petite and sincere. Shape and appearance important but so is thoughtfulness, caring, romantic yet a little shy. Honest replies only. Phone, photo, bio a must. NYM K364.

Dreaming Of—A lifetime of love, an apartment in the city, home in the country, a couple of kids. I'm 33, blonde, petite, Jewish successful. If you're my male counterpart. I'd love to hear from you. NYM K365.

Professional CT Woman—Early 30's with the looks of Scarlett but the heart of Melanie, loves the sun and the snow, the city and the country. Would like to meet well-established, tall, slender man, 28-40, to explore all possibilities. Photo/bio. NYM K366.

Beautiful, Tall, Slender—Jewish, brown-eyed, brunette, seeks professional/exec. Jewish man, who's honest, kind, trustworthy, marriage-minded, 28-35, 6'10" and over, never married, non-smoker. Bio/ photo/phone. NYM K367.

Smiling Amputee Woman—20-35, sought by intelligent, handsome, professional amputee man. Let's complete each other! NYM K355.

Blue-Eyed, LI Jewish Male—27, thin, attractive, seeks 22 plus woman who likes dining, dancing, etc. Sense of humor a must. Photo, phone, bio. NYM K356.

Sophisticated Italian Female—From LI. Seeks a Tom Selleck, 6', 38-42, businessman. I am an attractive, warm and successful businesswoman, 5'6", blue eyes and slim. Photo, bio, phone. NYM J314.

Handsome, Athletic—Aesthetically-inclined physician, mid 30's, tall, slim, Jewish (non-religious) seeks a woman, 26-32, who is educated, self-sufficient, athletic, with looks, real smarts, and an appreciation for life's simple joys, craziness and good conversation. Note/phone/photo appreciated. NYM M292.

Bright, Pretty, Lover Of Life—Into arts, bridge, food, seeks man, 40-55, to share pleasures. NYM K357.

Doris Day-Type—"Sunny personality", quietly sexy/affectionate, sincere, confident. A blonde, slender beauty, interests, style, class, seeks WASP, professional male, 30's. Photo. NYM K358.

Cary Grant Type—41, 6'3", slim, very attractive, intelligent, healthy. Seeks slim, leggy, attractive female, non-smoker, 25-35, to share dining, beaches and more. Photo, bio, phone. NYM J315.

Refined Yet Sexy—NY lady with panache, mid 30's. Seeks man of style who is single, successful, into life, affectionate, adventuresome and emotionally open, for a serious yet joyful relationship. Bio, letter, photo optional. NYM M334.

Attractive Manhattan Woman—29, looking for male counterpart, 33-42. Please send note, photo, phone. NYM K359.

Long-Haired, Green-Eyed—Jewish, professional woman, 37, has warmth, wit and intelligence to share with intelligent man of principle. Phone, photo. NYM J316.

Cover-Gal Looks—Beautiful, 5'6", Jewish, CPA, 25, hazel eyes, model's figure, athletic, vibrant, sincere. NYM J317.

Attractive, Romantic, Fun-Loving—Professional Jewish female, 29, sensitive, slim, wishes to meet sincere, successful Jewish male, for a meaningful relationship. Photo, phone, bio. NYM J318.

Classic, Elegant, Christian—Female, 50's, successful, secure, fashion model, artist, musically inclined (voice and piano). Seeks non-smoking, beautiful teeth, unencumbered, fitness conscious, professional, white male, 50's, with healthy, positive outlook, having similar traits for equalitarian, warm, caring relationship with old-fashioned values. Phone, bio, and recent photo a must. NYM J319.

Dashing Yuppie Man—26, enjoys skiing, tobogganning, soft music, dancing cheek-to-cheek and cranberry juice. I'm looking for a warm, attractive lady with a certain joie de vivre. If you're bright and romantically inclined, you should not hesitate to RSVP. Letter, phone, self-portrait. NYM J320.

Attractive, Bright—Media personality, seeks successful, caring man, late 20's to mid 30's, for possible relationship. No smokers. Phone/photo. NYM M295.

Springtime—And a young man's fancy turns to thoughts of love. Articulate, attractive, professional Jewish male, 28, 5'9", seeks lady with a rock 'n roll heart. Let's bring '85 alive! NYM M303.

All The Right Stuff—Tall, dark, handsome, good-natured, successful Jewish doctor, 33, seeks future with Jewish female, 23-33, who makes heads turn and minds wonder. Photo, bio. NYM J321.

Never Been Married—Male, 33, Jewish (non-religious) seeks a female teammate who is at least: 26, confident, slender, healthy, career-oriented. NYM M297.

Professional Photographer/Musician—Tall, 30, likes Groucho, Kerouac, and the British Isles. Seeks thin, perceptive woman, 22-32. Photo. NYM M291.

Beautiful, Black, Ivy League—Professional woman with notable sense of style. Seeks successful man, 28-35, incorporating sound values in refinement. NYM K371.

Warm, Funny Physician—(No, not a contradiction of terms), attractive, Jewish, 5'8", 36, "liberal arts" interests, seeks bright, attractive, independent woman, 25-35. Good giggle helpful, although not required. Bio/photo, please. NYM K372.

Hazel-Eyed, Petite Female—Pretty, intelligent, warm, sensitive, Jewish, 22, seeks professional Jewish male counterpart, 26-31, 5'10" to 6', financially secure, who works on his body and mind, enjoys theater, NYC club dancing, and quiet evenings for two. Photo, bio, phone and sense of humor appreciated. NYM L261.

Attractive Actress/Businesswoman—With Renaissance flair, seeks outgoing, mature, professional man, 40-55, who cares to share. Note/phone. NYM K373.

Beautiful, Warm, Intelligent—Jewish lady, 37, seeks tall, attractive, educated financially, secure, Jewish man for happy marriage/family. NYM J326.

Just Listed—Attractive male, youthful-looking 36. Features include: sense of humor, sincerity, honesty and more. If you're a cute, petite lady, 22-35, act fast on this one. Owner anxious. Send photo/ bio. Prefer Rockland or Bergen. NYM K374.

I'm Unusually Sensitive—Emotionally communicative and stable; with wide interests, PhD, looks (slim, 35) and a strong desire to share emotional intimacy, culture, laughs forever with an equivalent woman who's self-aware, liberal, pretty, non-smoker. Photo? NYM K375.

Come And Get it—Very handsome lawyer, 30, Jewish, not stuffy or boring. Seeks pretty, slim, lively, affectionate woman. Bio/photo. NYM K376.

President, Successful Creative Agency—Male, 50, 5'11", youthful, thoughtful, energetic, outgoing. Interested skiing, travel, cooking, dining, rock to Bach, ballet to boogie. Seeks youthful, 35-45, slender, attractive, independent, non-smoking female, to share skiing and each other's interests and explore new ones. Bio/photo/ phone, please. NYM L262.

Beguilingly Handsome Professional—30. Intelligent, athletic, Jewish, 6', who loves to party as well as share intimate moments. Seeks a woman who is as clever as she is beautiful, svelte and attractive. Photo/bio. NYM K377.

Entrepreneurial—Pretty, slim, honest, warm, Jewish lady seeking non-smoker, not afraid to take risks, Jewish man, 33-43, generous, financially secure, athletic, intelligent, who is open and can offer himself in a close, loving, sharing relationship. I am looking for you. Bio/ photo/phone to NYM M 337

Let's Dine Together—Successful businessman, 5'8", 47, non-smoker, jogger, never married, far from perfect, workaholic. The woman I find attractive is tolerant, intelligent and has class. NYM L263.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

Attractive, Irreverent, Imaginative—Blonde Jewess, 33, seeks male counterpart for romance. Photo/bio. NYM K378.

Southern, Handsome, Jewish— Gentleman, 30, third generation family retail chain, enjoys politics, running, hiking, snow skiing, football weekends, Bahamas. If you're attractive, witty, Jewish female of an "inquiring mind," and love The Big Chill and Arthur, then "you'll want to know" who wrote this. Photo/bio/phone. NYM L264.

You Are A Very Special Lady—Who is caring, bright, very attractive, sensuous and trim. You possess traditional values, loyalties and priorities and seek your male counterpart to share magic and quality time with. A variety of interests include generally enjoying life and the pursuit of excellence. Letter/photo/phone. NYM K379.

Spirited Woman—38, enjoys Vangelis, Japan, Americana, Bowie, Kundera, and "Miami Vice." Vous? NYM M290.

Beautiful, Successful, Loving—Jewish female, 29, 5'7", slim, seeks ambitious, accomplished, handsome, male counterpart. Photo, bio, phone. NYM K354.

Creative Professional—Pretty woman, 27, 5'3", Anglophile, Heightsite, Scrabbler, seeks man, tall and offbeat but grounded. NYM M306.

Journalist 30—Witty, charming, Jewish male, 5'9", wishes to hear from very pretty, vibrant, well-educated woman, to share Lincoln Center, the Mets, TKTS, Prospect Park and other city/country delights. Photo appreciated. NYM L247.

Professional Male—24, tall, slim, enjoys Bruce, Woody, pizza, etc. Seeks fun-loving female, 18-25. Photo/bio. NYM M308.

Not Athletic, Not Slim—And a smoker. Very pretty (they all say that), 37 and Jewish. Looking for a male, 35 to 45, good-looking, not heavy, enjoys the meaning of a good friendship that could lead to more. Please send bio/phone/photo. NYM K368.

Radiant, Spirited, Brunette—Slender, young 55, seeks lovable man. NYM K369.

Pretty, Blue-Eyed, Jewish—College grad, 5'6", seeks kind, responsible, Jewish man, 31-39, professional/businessman, never married, non-smoker, marriage-minded. Bio, phone. NYM K370.

Take A Hike?—With an attractive, creative, successful ad lady, 34; a confirmed Manhattanite who loves to move it outdoors. Seeks similar man, 35-42, 5'9" plus, into film, squash, art, good food/wine and hiking boots. Phone, photo, note. NYM K343.

Warm, Attractive, Jewish Widow—46, seeks secure, sensitive man who enjoys life, family, friends. NYM M298.

Successful Publisher—49, seeks bright and attractive, slim and sensual woman for romance, adventure and fun. Help me turn a new page in my life. Letter/photo please to PO Box 432, Old Chelsea Station, NYC 10011.

ANNOUNCEMENTS

Dave—Yes, I will marry you. Love and kisses, my darling forever. Randy.

We Flew From Miami—2/19, Eastern Flight 976. You had a red carry-on and briefcase. Your memory lingers. M309.

Gentleman Would Like—To contact elegant, auburn-haired woman in red coat and plaid scarf who just made it to NYCB at 8:00 on Sat. 2/16.

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Own Or Buying A Co-op?—There's more to know than you think. Guide for buyers and owners, only $4. Riverview Inc., P. O. 512, Hastings, NY 10706.

Greenwich Village—Exquisite 2 bedroom apartment, $290,000. Principals only. 212-260-8373.

Greenwich Village, Studio Duplex—Midtown views, doorman, 14' ceilings, central air conditioning, dressing room, 10' windows, laundry each floor, roof deck, storage. Asking $140,000. Owner. 212-228-0724.

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Fire Island Real Estate—Sales/rentals. 516-583-5100, 718-232-4009.

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

Spain, Mallorca—Gorgeous villas and farmhouses. 2-3 bedrooms. Sea/mountain views. $200-400/week. 212-222-5030.

South Hampton—1/2 acre, very private, 3 bedrooms, huge master onto deck, with 18x36' heated pool, den with fireplace (sleeps 2). Great furnishings, all appliances, long season, $13,500. Photos upon request. 212-879-7915.

East Hampton—Through Sagaponack, Amagansett, Springs. Waterfront, village, woods, dunes. By appointment, please. Lona Rubenstein Inc. 516-324-8200.

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Doctors, Lawyers, Indian Chiefs—Seek short/long-term. Free to list. Orta Lerum, Al Bruce, broker. 212-719-3528.

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Get Your Fun-Filled Share Today—West Hampton. Dune Road. Co-ed professionals. Full, half and week shares. Joni Rae, Summer House Group. 201-592-0815.

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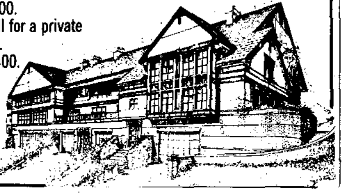

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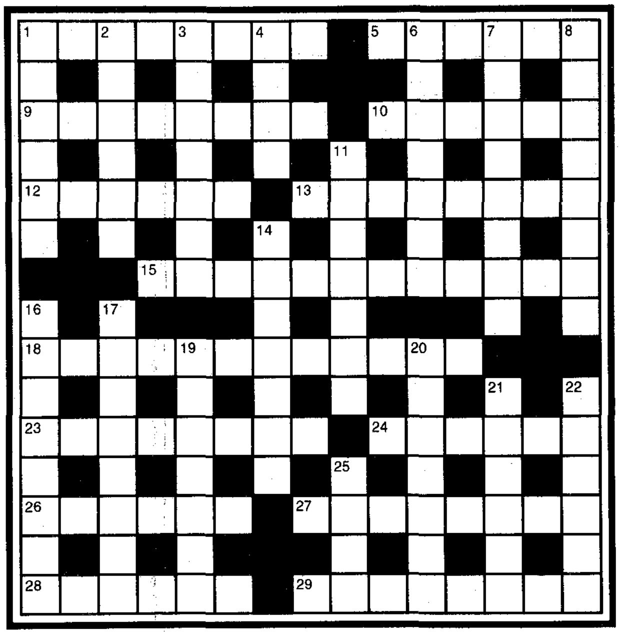
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Hundreds of hills! (8)
5 Tree of pyramidal shape—or is it ship shape? (6)
9 The masses used initially to go after work in town. (8)
10 Spot actress when the pub opens. (6)
12 All dressed up and ready to go. (2, 4)
13 With difficulty, altering the whole composition. (8)
15 To sum up, this may be titular peace. (12)
18 I want a denim with a different label of origin. (4, 2, 6)
23 Leaving out nothing on purpose. (8)
24 In first set, server's ball simply flies. (6)
26 Though showing fury at first, is favouring the peaceful outcome. (6)
27 Show places? To start with heaters need replacing. (8)
28 Flag officer? Not exactly. (6)
29 One's urge is to be liberal. (8)



Down

1 Bug from headwear I'd acquired. (6)
2 Criticise one policeman toting gun around. (6)
3 May involve a plough and for example everything it turns up. (7)
4 It can be a strain making a pile. (4)
6 High rise flat in Central Nigerian state. (7)
7 Journey having commenced—by tube? (5, 3)
8 Rang the bell to vex, mainly, but gets highly praised for it! (8)
11 No flavour apparent in first mouthful I'd taken. (7)
14 There's nothing in the box but a drawing. (7)
16 Explosive used to get a fossil. (8)
17 Boy-friends the alternative to being married so take ring off. (8)
19 Is coming out and is going to court, we hear. (7)
20 Soften us up as time comes round. (7)
21 A little way before the circle is good for hearing. (6)
22 The pound takes the pressure off contracts. (6)
25 Ring the girl about something that's afoot. (4)

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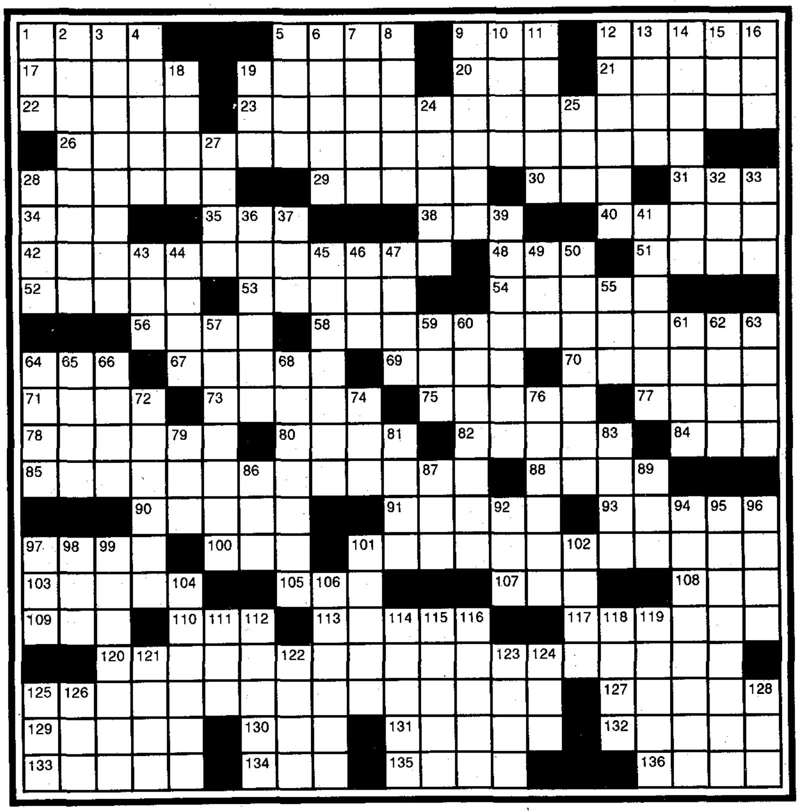
'FORWARD MARCH': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Hit the accelerator
5 Moslem magistrate
9 Jurisprudence
12 Attendant of Bacchus
17 Gun-toting
19 Waited it out
20 First numero
21 Perfumer's concern
22 Leigh's costar, 1939
23 Marchese
26 "Middlemarch"
28 Coating of the eye
29 Cosmetician Lauder
30 Rembrandt van ——
31 Cry of discovery
34 Brit. lexicon
35 —— who?
38 Dog tags, for short
40 —— as a wet hen
42 Marche
48 Runner Sebastian
51 Wight, e.g.
52 TV's Lou Grant
53 Author Loos
54 Where Shillong is
56 Bankrolls
58 March event
64 One of Alcott's March sisters
67 Parisian's brew
69 Dover fish
70 Not as comely
71 Start the bidding
73 Sectors
75 Tooth prefix
77 Director Kazan
78 Alaska's sea
80 Social rebuff
82 Chicago tower
84 Culbertson
85 Sousa march
88 Paper quantity
90 Seckels, Anjous, etc.
91 African antelope
93 —— -frutti
97 Kelly's possum
100 Doily
101 March
103 Modern Persian
105 Pitcher Maglie
107 Pres. plane insignia
108 Yorkshire river
109 Marijuana
110 This minute
113 From when
117 Ski-house shapes
120 The Marches
125 "—— March"
127 Lively old dance
129 May birthstone, once
130 LBJ's beagle
131 Improve a text
132 Golfer's edge
133 "Highwayman" poet
134 Another March sister
135 Crandall and Ennis
136 Superlative endings

Down

1 Slump
2 Frisky horses
3 Instill courage
4 Dig into
5 Metropolis
6 Proverb
7 Crosses out
8 Dostoevski subject
9 Made a thrust at
10 Queenly name
11 He goes courting
12 Neighbor of Abilene, Kansas
13 Mars: prefix
14 Mohawk's drums
15 Singer Sumac
16 Was a candidate
18 Roe or doe
19 Mealtime dickey
24 "Stars —— the quiet skies . . ."
25 World traveler Nellie, 1889
27 Whip
28 Upholstered piece
32 Another March
33 Pindar form
36 Blackboard adjunct
37 Buddhism offshoot
39 Type of triangle
41 Figure of speech
43 Hot off the presses
44 Zodiac figure
45 —— -take
46 After Mennon or Jersey
47 Regatta equipment
49 Simple sugar
50 Title of courtesy
55 Sept.'s precursor
57 Explanatory drawing
59 Blynken's buddy
60 Albanian province, locally
61 Shade of green
62 Trompe l'——
63 Diagnostic film
64 Throngs
65 Rapier's relative
66 Bacterium
68 Puts up a fight
72 Japan
74 Be a plaintiff
76 Commerce tax
79 Formerly named
81 Coalition
83 Glut
86 Angelico, for one
87 N.Y. subway line
89 Rainy day track-in
92 Half a bikini
94 Certain beds
95 Exhausts
96 Sherbets
97 "Great Expectations" hero
98 Conquistador's quest
99 Entrance
101 Cover story
102 Coin for Khomeini
104 French painter
106 Soot repository
111 Corrida shout
112 "—— Little Bit of Luck"
114 Having lumps
115 —— de menthe
116 One of the Fords
118 —— di Como, Italy
119 Silly
121 Thurmond of basketball
122 Son of Noah
123 Ages and ages
124 Abbr. on farm mail
125 Embargo
126 Part of the psyche
128 2nd addendum



Solutions to last week's puzzles appear on page 124.

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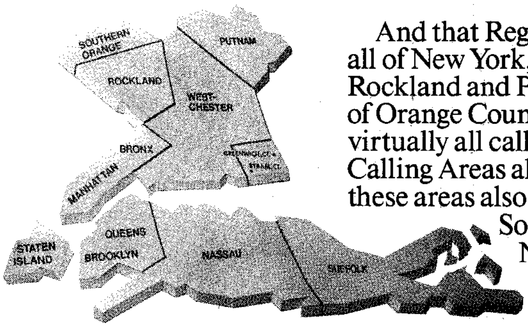
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